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THE
TSUREDZURE GUSA
OF
YOSHIDA NO KANEYOSHI.

BEING THE
MEDITATIONS OF A RECLUSE IN THE
14th CENTURY.

Translated, with Notes,

by

G. B. SANSOM.

(of H. B. M. Consular Service in Japan.)

with an Appendix by PROFESSOR M. ANEZAKI on Religious Conditions
in Japan in the XIV Century.

1911.

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CORRIGENDA.

- Page 23, line 8For *higher* read *hither*.
 „ 26, Notes, l. 7 „ *putification* read *purification*
 „ 49, l. 1 „ *hawks* read *hawk*.
 „ 68, Notes, l. 1 and 2..... „ refer to No. 104, on preceding page.
 „ 78, No. 126, l. 1For *once* read *one*.
 „ 79, l. 15 „ *heart* read *hear*.
 „ „ l. 19 „ *observel* read *observe*.
 „ „ Notes, l. 2..... „ *king* read *bring*.
 „ 97, l. 3 from bottom „ *therefore* read *therefor*.
 „ 113, l. 3*Del.*, and read, “ *to throw away That is the way to lose That and not to gain this.*”
 „ 116, No. 193, l. 1For *pidge* read *judge*.
 „ 124, l. 6 „ *in* read *is*.
 „ 129, Notes, l. 6 „ *God* read *Go*.
 „ 131, l. 6After *thought* insert *they*.
 „ 133, l. 2 from bottomFor *Grert* read *Great*.
 „ 139, Notes, l. 1 „ *allutions* read *allusions*.
 „ 140, l. 2 from bottom „ *becames* read *became*.

on page 78, insert the following passage :—

124. A fox will bite people. In the Horikawa Dono an attendant lying asleep had his leg bitten by a fox. Once at the Ninnaji three foxes flew at and bit a priest who was passing at night in front of the main temple. He drew his sword and in warding them off stabbed two of the foxes. One he stabbed to death, and two escaped. The priest was bitten in several places, but was not dangerously hurt.

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The miscellany here translated, which goes by the name of the *Tsuredzure Gusa*—the nearest equivalent is perhaps 'Idle Jottings,'—is the work of one Kaneyoshi, a court official in the service of various Imperial masters at the beginning of the 14th century.

Materials* for his biography are scanty, and not very reliable, but the following brief sketch of his career is no doubt substantially correct.

Born in 1283, he came of the ancient family of Urabe (the Diviners) and, in the genealogical tables which are the delight of the old commentators, his descent is traced back through the Regent Kamatari to the deity Kogane-no-Mikoto. His father, Kaneaki, was at the time of Kaneyoshi's birth guardian of an Imperial shrine at Yoshida, a suburb of Kioto; so that he is known as Yoshida no Kaneyoshi. He became a court official as a young man, and is mentioned, with his two brothers, as having been promoted to the lower grade of the sixth rank for services in compiling an anthology of verse for the Emperor Go Uda. He was at this time made *Sama no Suke*, 佐馬ノ助, "Vice Master of the Horse, of the Left." The cloistered Emperor Go Uda appears to have regarded him with special favour, and he was soon made *Sahyōe no Suke*, † Second-in-Command of the Left Guards, a nominally military post. His powers with bow and arrow are mentioned in the

* He is mentioned in the *Dai Nihon Shi*, the *Yentai-reki*, and other records, and there is a pretence at a biography, called *Kenkō Hōshi Denki Kōshō* (傳記考證).

† More probably *Sahyōe no Jō*, 尉, not so high a rank, but more likely to have been attained by him.

Yentaireki, which tells us how he shot two strange birds, one of which turned into a fox.

On the death of Go Uda in 1324 he took the tonsure,—out of grief, it is said—changed his name to Kenkō (the sinicized reading of Kaneyoshi), and entered a monastery called the Shūgakuin, where he devoted himself to pious studies for a time. He then went into retirement in the province of Kiso, building himself a hermit's cell, or cottage, among the hills. Here he lived as a recluse until one day his solitude was disturbed by a fashionable hunting party. Disgusted to find that worldliness intruded on him even in these remote parts, he appears to have returned to Kiōto,—to Yoshida, where he devoted himself to poetry and study. His company was much sought after by the nobles about the Court. His reputation as a poet was high, he and three others (Ton-a, Jō-ben and Kei-un) being styled the "Four Heavenly Kings of Verse."

It is during this period that he is supposed to have composed and written for Kō no Moronao the famous love-letter to the wife of Yenya Hangwan, which (with, of course, the necessary changes of time and scene) is introduced into the dramatized versions of the tale of the "Forty-seven Rōnin." The only authority for this story is a passage in the *Taiheiki* which runs, "So he (Moronao) desired to send her a letter, and he summoned a certain hermit named Kenkō, a skilful writer, etc. etc." The *Taiheiki* is not always truthful, and there were possibly other hermits, less well known, of the same name. Moreover, according to the *Yentaireki*, he was not in Kiōto at the time this letter was written.

In 1338, on the invitation of the Governor of the then province of Iga, he removed thither and again established himself at a peaceful spot in the hills, called Kunini no-oka. Authorities vary as to his movements from this time onwards. One account says that he stayed in Iga three years, and formed a liaison with the Governor's daughter, in order to mask various intrigues and schemes which he had undertaken on behalf of the



Uniform of a General of the Household Troops (*Heian* period.)

Emperor Go Daigo,—among them a secret journey to Mutsu to confer with Kitabatake Akiye. No reliance can be placed on these chronicles, which are mendacious to a degree. It seems probable that he travelled in Shikoku and visited Kamakura,—this from the ‘prefaces’ to his poems—and again spent some time in Kiōto. We are told of him lecturing in Yoshida on the Kokinshū; assembling a large crowd and after praying with them, feeding them on rice-gruel; exchanging poems with Ton-a; living at Yogawa, and finally returning to his hermitage in Iga.

The date of his death is disputed. The Yentai-reki gives it as 1350, and adds that the Emperor Sukō and all the Court, much distressed to hear of his sickness, sent messengers with a gift of rice to enquire after his health, and a doctor with medicine. The medicine he refused, shaking his head and saying that a true Buddhist rejoiced at the quick coming of death. The rice he gave to the poor people of neighbouring villages.

His memorial tablet was placed in one of the Kōya-san temples.

The manuscript of the Tsuredzure-Gusa was not discovered until after Kenkō's death. There were found in his cell at Kunimi-no oka “an old copy of the Hokke-kyō, some writings of Laotzu in his hand, the *Suma* and *Akashū* volumes of the Genji Monogatari, a copy of the *Maboroshū* volume in the handwriting of Ton-a, twelve bundles of scrap paper, two suits of black vestments, his bedding and some pots and dishes.” It happened that a former page of Kenkō's, named Myōmatsu Maru, was then in the service of one Imagawa Ryōshun, who asked Myōmatsu whether Kenkō did not leave behind any poems or sketches. Learning that Myōmatsu had kept some as a souvenir of his master and that there were various writings pasted on the walls of Kenkō's retreats, Imagawa despatched messengers thither, who brought back from the hut in Iga some fifty sheets covered with poems, and from Yoshida the original manuscripts of the Tsuredzure Gusa, in the shape of scribbles.

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on the backs of old scrolls of prayers, pasted, as Myōmatsu had said, on the walls of the I-shin-in, the hermitage occupied by Kenkō at Yoshida. Such at least is one account, from which it further appears that Imagawa and Myōmatsu arranged these papers, added what could be found in the possession of Myōmatsu and people to whom Kenkō had addressed poems, and made of them two volumes of verses, and two of prose. It is the latter collection which, from the opening words of the first passage, is now known as the "Tsuredzure Gusa."

The place which it occupies in Japanese literature is high. It is post-classical in date, and is characteristic of the Kamakura period in so far as it is didactic rather than romantic; but it belongs to the company of the great works of the Hei'an era. It is in particular reminiscent of the Makura-no Sōshi, with its catalogues of Things Agreeable and Detestable and its sentimental vignettes. It is written in a style which has a distinct charm,—easy, harmonious and relieved from the flatness of pure Japanese by the sparing, but effective, use of Chinese compounds. The beauty of his prose is, indeed, his chief claim to admiration, and his work has remained a model for stylists until the present day. At the same time probably no Japanese writer has attracted the attention of so many commentators. He has supplied them with one of those problems, as unimportant as they are insoluble, which seem to be the delight of literary students. Pages, volumes, have been filled with discussions of his moral character, the most innocent phrases found charged with terrific meaning, the most matter-of-fact views twisted into lofty sentiments. All that can, and need, be said about the writer himself is that he was plainly a man of artistic sensibilities, of considerable culture for his period, a student of religion and philosophy (the prevailing note is Buddhist of the Tendai Sect; but he is eclectic, and Confucianism and Taoism find a place in his reflections) and able to make skilful use of the instrument which was afforded at that time by the Japanese language. It may be remarked, of this instrument, that one is often struck by

the poverty of its vocabulary, particularly in the way of epithets. It results in the use of such words as *omoshiroki*, *okashiki*, *imijiki*, *kokoronikuki*, etc. with a disconcertingly wide range of meaning. *Mono*, too, "a thing," is elusive and ubiquitous, and as sore a trial to the translator as *res* to the school-boy struggling with the Gallic War. How much development the Japanese language was capable of alone it is hard to say, but certainly the Chinese factor supplied a much-needed element of variety and force. Another feature, not so desirable, which accompanied the Chinese element in Japanese prose, is what may be called parallelism—the use of balanced pairs of sentences in a sort of bilateral symmetry quite foreign to the spirit of Japanese art.

Apart from its literary charm, which unfortunately vanishes in translation, the *Tsuredzure-Gusa* is not without interest in its subject-matter. It gives some insight into Kioto life and manners in the 14th century,—not, it is true, such a complete picture as is presented by the *Genji Monogatari* and the *Makura no Sōshi*; it shows glimpses of a curious personality; and it reflects a high degree of contemporary culture about the Court,—a culture already verging on decadence. Some understanding of the peculiar conditions prevailing at the Capital at the time makes for its better appreciation. For this the reader cannot do better than refer to Vol. I of Mr. Murdoch's *History of Japan*. Here he need only be reminded that while in Kamakura the Hōjō Regents were busy with politics and law-giving, in Kiōto Emperors and cloistered ex-Emperors held their courts, and needy nobles wasted their energies on endless rites and ceremonies, or intrigued for empty titles, in an atmosphere ostensibly religious and scholarly, but in reality lax and dilatory. It was obviously not the milieu for
 ure, and, to tell the truth, this
 Kiōto did produce. No one
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Japanese writers. All the promise of the *Makura-no-Sōshi*, the *Genji Monogatari* and the body of classical verse is unfulfilled. It is true that, seeing the circumstances in which it was written, it would not be fair to judge the *Tsurezure Gusa* by severe standards; but it is interesting to note that it is already, if one may say so, second-hand, derivative. Its striking sentiments and well-turned phrases, though invested with a charm by the writer's personality, are, if you come to look closely, as a rule mere borrowings or adaptations from earlier literature. This perhaps is what strikes one most in reading it—that it does not mark any advance on its predecessors; and impresses one with the fact that Japanese literature has, for some reason or other, not made the progress that its beginnings might lead one to expect. It is a strange phenomenon, but I believe it to be true, that (leaving out of consideration the debateable ground covered by the XIX century) almost every form in the literature of this country has evolved to a certain point, and there remained in a state of arrested development. The two classical works mentioned above, really quite remarkable efforts in their way, are followed by the *Tsurezure Gusa*, which is indebted to them, but does not progress beyond them. The next landmark is the lyric drama, which was at its best in the XV century. Here again was an art form capable of progressive development; but, not only did it not progress, it actually ceased to exist, and has been preserved to this day in a fossil condition. Its successor, the popular drama, owes it nothing of importance. Again, the output of verse since the *Kokinshū* must be of appalling dimensions; but, with the possible exception of a few epigrams by Bashō and his school, the level may have been maintained, but has not been raised.

In varying degrees a similar arrested growth might be traced in other branches of literature. It is too much of this feature. It

can be found in medi-

elasticity

the causes of this peculiar static character. It is only mentioned because the Tsuredzure Gusa is the first striking example thereof, and apt to start a train of thought similar to that outlined above—to make the reader ask, not “Why is it so good?” but “Why is it not better?” The translation* here given is as nearly literal as circumstances would permit. The text is obscure, and no doubt corrupt, in places, while there is ground for suspecting that in its present form it owes something to the interpolations of editors and commentators in the century after it was written.

So far as I am aware no other English translation of the Tsuredzure Gusa exists, with the exception of an incomplete one, more in the nature of a paraphrase than an accurate rendering, by the Rev. C. S. Eby, in a now defunct magazine, the “Chrysanthemum.”

The text used for the following translation was that of the Tsuredzure Gusa Shoshō Taisei 諸抄大成 a very pleasing old block printed edition of 1688, which is based on some dozen of previous commentaries. It is in ten large volumes, each of 150 closely printed pages, and gives an average of a page of notes to a line of text! Of printed editions one of those intended for the use of Middle Schools such as that published by the Seishidō 誠之堂, called the Tsuredzure Gusa Kōgi, 講義, will be found convenient.

The illustrations of incidents in this volume are taken from the “*Ehon Tsuredzure Gusa*,” which is the work of Nishigawa Sukenobu, the Ukiyo-ye artist, published at Kyoto in 1740. They are full of anachronisms as regards costume, etc., but are otherwise interesting, and it is worth while noting, as evidence of the place the Tsuredzure Gusa took in popular estimation,

* The use of capitals in Buddhist terms and such words as Death, Wisdom, etc. is an attempt to reproduce the effect of single Chinese words in a Japanese setting. It does not, of course, represent personification. The meagre aid which typography affords cannot be despised in translating from a language which relies on its appeal to the eye by its script as well as on that to the ear by its sound.

that of a large series of illustrated works issued by the same publisher, this is the only classic. From it I could not resist reproducing the illustration to the passage (No. 120) against the importation of foreign goods—the picture of a Dutch vessel making gaily for a lee shore!

The illustration of part of the procession at the Kamo Festival is taken from a copy in the Imperial Library at Uyeno of a coloured scroll said to date from 1274.

The illustrations of costumes, etc. are reproduced from manuscript volumes in my possession.

* * * *

I am indebted for considerable assistance, in the interpretation of Buddhist terminology and other ways, to Professor Anezaki, who has been kind enough to supply material for various notes, and to write an essay bearing on religious conditions in Japan during the 14th century, which is printed as an Appendix to this volume. Some understanding of these conditions is necessary in order to appreciate the *milieu* of Kenkō's work, and the reader cannot do better than read Professor Anezaki's illuminating remarks in conjunction with the text of the following translation.

THE
TSUREDZURE GUSA
OF
YOSHIDA NO KANEYOSHI.

TO WHILE AWAY the idle hours, seated the livelong day before the inkslab, by jotting down without order or purpose whatever trifling thoughts pass through my mind, verily this is a queer and crazy thing to do !

I,—Lo ! To those that are born into this world many indeed are the Desirable Things.

Exceedingly worshipful is the majesty of the Mikado. The youngest leaves of the Bamboo Garden are not of the seed of men, and such as they are out of reach of all human desires. Lofty the estate of the Prime Minister beyond all dispute, and those of such station as to have a retinue from the Court are of great splendour, while their children and their grandchildren, though their fortunes be decayed, still preserve some of the grandeur of their forbears.

But in all ranks of life beneath these, though a man may rise and prosper and shew a boastful front, nevertheless, fine as he may think himself, it is forsooth but a sorry thing he has achieved.

To while away etc. 'Tsuredzure naru mama ni' is the opening sentence, and hence the name by which the work is known.

Leaves of the Bamboo Garden. Members of the Imperial family of divine ancestry.

Retinue. The *Engishiki* gives their numbers as follows: 'The Regent 10, Ministers and Generals 8, Privy Councillors 6, down to 2 for a vice-chamberlain. The retinue referred to was a bodyguard of men detached from the Household troops (*Konoe*).

No lot is so little envied as a Priest's. SEI SHŌNAGON wrote, "They are looked upon as so many bits of stick," and truly this is so. Nor is a priest admired who is forceful and turbulent, for men feel, in the words of the sage ZŌGA, that thirst for fame means disregard of Shaka's law.

There is indeed none but the complete hermit who leads a desirable life.

What men chiefly covet is outward excellence, of figure and of bearing. They seek and are not wearied by the company of one who has a pleasing manner of speech, talking with charm but not garrulity. Yet how, it pains one to see revealed in a man a base nature that belies a fair exterior. Beauty and rank, indeed, are such as we are born with: but, for the mind—if a man strive to copy the sages, shall he not succeed and grow from wisdom unto greater wisdom? And if he lacks wisdom, then, though his form be fair and his heart good, he feels outshone and ill at ease in the company of others, even of low degree and unpleasing aspect.

It is desirable to have a knowledge of true literature, of composition and versifying, of wind and string instruments;

SEI SHŌNAGON. The quotation is from the *Makura-no sōshi*. "*Ito tano-moshiki waza wo tada hi no hashi no yō ni omocru koso ito oshikure*," which appears to mean that a priest must look on the agreeable things of this world as if they were bits of stick; but doubtless Kenkō knew best.

ZŌGA. A priest of some reputation, incumbent of Tōnomine.

The complete hermit. His is the only desirable position, for he is removed from desire; while all other men, whatever be their rank, continually thirst for better things. Here at the outset Kenkō strikes the note which recurs continually throughout his work.

True Literature. Such as the four great philosophical works of China (the analects of Confucius, the works of Mencius etc.) and the Sutras,—serious works, as opposed to romances and the like.

Composition. Including the composition of verse in Chinese, while 'versifying' refers to Japanese poems.

Precedents. Scholarship consisted then in an uncritical knowledge of the doings and sayings of the ancients. This unquestioning reverence for antiquity had already in Kenkō's time begun to sterilize Japanese literature and philosophy.

and it is well, moreover, to be learned in precedent and Court ceremonies, so as to be a model for others. One should write not unskilfully in the running hand, be able to sing in a pleasing voice and keep good time to music; and, lastly, a man should not refuse a little wine when pressed upon him.

2.—WANTON and heedless must one hold those who, forgetting the benevolent rule of the great ones of old, reckless of the people's sorrow and the country's harm, delight to exhaust all forms of luxury, and live withal cramped by their own magnificence. In KUJŌ DONO's Admonitions to his descendants it is written, "From your headdress and your garments to your horse and your carriage, be content with what you have, and do not seek for elegance and splendour." So, in his august writings on palace affairs, the Mikado JUNTOKU says, "In all things for the Emperor's use plainness is desirable."

3.—HOWEVER gifted and accomplished a young man may be, if he has no fondness for women, one has a feeling of something lacking, as of a precious winecup without a bottom. Admire the condition of a lover! Drenched with dews and frosts and aimlessly wandering; ever concerned to shun the world's reproof and escape his parents' reproaches; hither and thither

Wine. This passage is much disputed, but it appears to mean that on certain occasions, such as flower parties, court banquets and so on, it is boorish to refuse wine. The hygienics of the matter probably did not concern him.

KUJŌ DONO. A Fujiwara noble (Morosuke), 908-960, who served as Udaijirō under the Emperors Shūjaku and Murakami. He had five sons, all of whom duly succeeded to similar posts.

JUNTOKU. 1197-1242. The work, written after his abdication in 1221 is still extant, and known as the 禁秘抄. The sentence quoted refers to the Emperor's robes.

Fondness for women. The original has 色, iro, which is susceptible of a wide range of interpretation. Kenkō appears to counsel a moderate degree of gallantry, without making oneself cheap. The rendering of the whole passage is rather conjectural, and for "and spending his nights withal" might perhaps be substituted "and all because he spends his nights."

pursued by doubt and distress;—and spending his nights withal sleepless upon a solitary couch.

But it is well that a man do not become addicted to lewdness, a constant and familiar companion of women.

4.—HAPPY is the man who, mindful of the after life, is diligent in the way of Buddha.

5.—NOT he who, plunged in grief at his misfortunes, takes the tonsure because he holds the world harsh and evil, but rather he who shuts himself off completely and lives day in, day out, expecting nothing, demanding nothing,—this is the true hermit.

Well may one feel, as the Chūnagon AKIMOTO said, "O! to look on the moon guiltless in exile."

6.—EVEN for the great, to say nothing of the lowly, it is well to be childless. The Prince Imperial First Minister of the Middle KANEAKIRA, the Prime Minister KUJŌ and the Minister of the Left HANAZONO all held it a good thing to be without

The true hermit is one who realizes, as the preceding text has shewn, the vanity of mundane affairs, and therefore cuts himself off from his fellows. A man who retires in a fit of pique is not genuine. This is interesting in view of the suggestion that Kenkō's own retreat followed the death of Go Uda no In, and his consequent loss of employment.

AKIMOTO. A noble in the service of Ichijō (980-1011), who became a hermit on his master's death, living in a small hut at Ōhara. A solitary life was congenial to him, so that he would welcome even exile, but for the feeling of guilt which it implies.

KANEAKIRA. Eleventh son of the Emp. Daigo, described as of high literary attainments. He was *First* Minister of the Middle because another Imperial Prince later held the same post.

KUJŌ. Dajūdaijin in 1160. HANAZONO, our Minamoto no Arihito, a Minister under Toba, Sutoku and Kōron.

Kaneakira's son appears to have been stupid; Koremichi lost all his children, says the Zoku Yotsugi Monogatari; and Hanazono, says the same authority, never had any, but consoled himself by saying, 'Rather no children at all than unworthy ones.'

posterity. Well was it too that the Minister of SOMEDONO was without offspring; and it is written in the '*Yotsugi no okina no monogatari*' that it is an evil thing when a man's descendants fall behind him. Indeed, it is related that SHŌTOKU TAISHI, when he caused his own tomb to be built, cut off and stopped up the paths thereto, because he meant to leave no offspring."

7.—WERE we to live on for ever—were the dews of Adashino never to vanish, the smoke on Toribeyama never to fade away—then indeed would men not feel the Pity of Things.

Truly the beauty of life is its uncertainty. Of all living things, none lives so long as man. Consider how the ephemera awaits the fall of evening, and the summer cicada knows neither spring nor autumn. Even a year of life lived peacefully seems long and happy beyond compare; but for such as never weary of this world and are loth to die, a thousand years would pass away like the dream of a single night.

What shall it avail a man to drag out till he becomes decrepit and unsightly a life which some day needs must end.

SOMEDONO. 804-872. Had no sons, but adopted his nephew Mototsune, who, being the first Kwampaku, and a powerful ruler, lent more lustre to Samedono's name than a true son might have done

Meant to leave no offspring so that no descendants would come to pay homage at his tomb.

Dews of Adashino etc. A conventional phrase for Death. *Adashino* is a pillow word for 'tsuyu,' and *Toribeyama* for 'kemuri,' both being names of burial places of uncertain whereabouts. Cf. the verse

Tare totemo	We none of us
tomaru beki ka wa?	can tarry long, for we
Adashino no	are but the dew
kusa no hagoto ni	that clings to every blade
sugaru shinatsuyu.	of grass upon Adashino.

The Pity of Things. An insufficient rendering of the phrase '*mono no aware*.' It has been much discussed, and refers to the emotions in general, particularly to such as are evoked by the great manifestations of Nature—Birth and Death, Growth and Decay. Most often the tendency of the contemporary Japanese mind was to dwell on the melancholy side, so that '*Pity of Things*' is reasonably accurate.

Long life brings many shames. At most before his fortieth year is full it is seemly for a man to die.

After that age it is pitiful to see how, unashamed of his looks, he loves to thrust himself into the society of others, and, cherishing his offspring in the evening of his days, craves to live on and on that he may watch them grow and prosper. So he continues, his heart set on naught but worldliness, and hardening to the pity of things.

8.—OF all things that lead astray the heart of man there is naught like fleshly lust. What a weakly thing is this heart of ours. Though a perfume, for example, is but a transient thing, and though he knows full well that incense is burned to give an odour to garments, yet a man's heart will always be stirred by a vague perfume.

The Magician of KUME, the legend runs, lost his magic power through looking at the white shins of a maiden washing clothes. This may well have been, for here was no charm from without, but the real beauty of plump and glistening limbs.

9.—WHAT strikes men most in a woman is the beauty of her hair, and from her manner of speech you may tell her quality and her disposition, though she be hidden from view.

Even to look on her as she goes about her business will sometimes lead the heart astray—for she will sleep in uneasy postures, spare no bodily pain and bear with patience unbearable discomforts, all because her mind is set on love.

Verily the roots of passion are deep and remote its sources.

Long Life brings many shames. A quotation from Chwing Tzu, who says, 'Many sons, many troubles Much wealth, much business Long life, many shames. These three prevent the nourishment of virtue'

KUME no Sennin "A man of the province of Yamato, who went up into the mountain fastnesses, and practised the laws of magic... ..One day, while flying over his native village, he was attracted by the extreme whiteness of the shin of a woman trampling on the clothes she was washing, and forthwith fell to earth"

Charm from without. Artificial charms—paint, powder and perfume.

Though the lusts and appetites of the Six Defilers are many, yet may they all be banished save this one alone. It can hardly be uprooted, and young and old, wise and foolish are alike its slaves.

Therefore it is said that with a rope in which are twisted strands of a woman's hair the mighty elephant may be bound, and that the deer in autumn will not fail to gather to the call of a pipe carved from the clogs a woman wears.

It is this madness which we must chastise in ourselves, which we must dread and which we must guard against.

10.—THERE is a charm about a neat and proper dwelling house, although this world, 'tis true, is but a temporary abode. Even the moonshine seems to gain in friendly brilliancy, striking into the house where a good man lives in peaceful ease.

The man is to be envied who lives in a house, not of the modern, garish kind, but set among venerable trees, with a garden where plants grow wild and yet seem to have been disposed with care, verandas and fences tastefully arranged, and all its furnishings simple but antique.

A house which multitudes of workmen have devoted all their ingenuity to decorate, where rare and strange things from home and abroad are set out in array, and where even the trees and shrubs are trained unnaturally—such is an unpleasant sight,

Sleep in uneasy postures A much disputed passage. Another interpretation is that a man will pass sleepless nights and undergo hardship for a woman's sake. Otherwise it appears to mean that women take great pains with their personal appearance at all times, and, rather than be discovered in *négligé*, will sleep in uncomfortable dress and position. Either rendering strains the text, which is somewhat corrupt, perhaps.

Six Defilers. 六塵 the Six Dusts, meaning the eyes, ears, nose, tongue, the flesh and the mind, which are the instruments of defilement through the desires to see, hear, smell, taste and touch, and through evil thoughts. Buddhist terminology, of course.

The mighty elephant Quoting from the Yamāntaka-dhārāṇi.

10, *Although this world etc.* He feels obliged to throw this in, as an appropriate sentiment for a hermit, who lives in a hut.

depressing to look at, to say nothing of spending one's days therein. Nor, gazing on it, can one but reflect how easily it might vanish in a moment of time.

The appearance of a house is in some sort an index to the character of its occupant.

There is a story that SAIGIÔ, when he saw that the Minister Go-TOKUDAIJI had stretched ropes across the roof of his residence in order to keep the kites from settling there, exclaimed, "And if the kites do settle there, what harm can they do? This then is the sort of man his Lordship is!", and ever after refused to visit him.

So, when I once saw ropes stretched on the palace roof of His Highness Prince AYANO-KÔJI, I remembered this story, but then I heard people say that the truth was, His Highness could not bear to see the frogs in his pond caught by crows that settled there in flocks, and I thought This is a very praiseworthy action, and, after all, we cannot tell but what Go-Tokudaiji had some good reason for what he did.

II.—ONCE in the month of September I passed over the plain of Kurusu and sought out a certain village among the hills beyond, when, threading my way far down a narrow moss-grown path, I came upon a lonely hut. There was never a sound to greet me, save the dripping of water from a pipe buried in fallen leaves, but I knew that someone lived there, for sprays of chrysanthemum and maple leaves bestrewed the shelf before the shrine, and "Ah!", thought I, "In such a place a man can spend his days." But as I stood and gazed in wonder, I perceived in the garden beyond a great orange tree, its branches

Saigîô. An interesting character, a Fujiwara noble in the service of the abdicated Emperor Toba. He is the hero of many stories, a poet and a travelling priest of distinction. TOKUDAIJI was Sadaijin under the same Emperor. AYANO-KÔJI was one of the numerous sons of Kameyama.

Kites. It is not quite clear why Sanesada (Tokudaiji) disliked these birds so much. Perhaps merely because they are eaters of offal. They are still unpopular.

weighed down with fruit. It was strongly closed in on all sides by a fence. This broke the spell, and I thought to myself, "If only yonder tree had not been there!"

12.—It would be a joyful thing indeed to hold intimate converse with a man after one's own heart, chatting without reserve about things of interest or the fleeting topics of the world; but such, alas, are few and far between. Not that one desires a companion who will sit opposite and never utter a word in contradiction—one might as well be alone. Far better in hours of loneliness the company of one who, while he will listen with respect to your views will disagree a little, and argue, saying "Yes, that is so, but . . .", or "For this reason such and such is the case."

And yet, with those who are not of the same way of thinking or are contentious, a man can only discuss things of passing interest, for, the truth is, there must not be any wide gulf between real bosom friends.

13.—To sit alone in the lamplight with a book spread out before you, and hold intimate converse with men of unseen generations—such is a pleasure beyond compare.

Of such books there are the wonderful volumes of the *Monzen*, the works of HAKURAKUTEN, the *Sayings of Rōshi* and the *Book of Nankwa*; while there are many

Monzen 文選. One of the anthologies of Hsiao T'ung (501-531 A.D.), of which the commentary by Li Shan 李善 is best known in China. In Japan the favourite edition was that of Sugawara Michizane.

Hakurakuten 白樂天 (772-846 A.D.) the great poet Po-chü-i. The work referred to is the 白氏文集 a still extant collection of his works. An acquaintance with both of these authors was an essential to literary equipment in Kenkō's day, —and at present for Chinese scholars, and students of the Heian era.

Rōshi is Lao tzu. *He left no written work (the Tao Canon ascribed to him being a forgery, much ridiculed by Po-chü-i.) Perhaps for this reason Kenkō says the "words" of Lao tzu, referring to his oral doctrines as expounded by Chuang tzu. It is, however, more likely that he refers to the Canon, which was spoken of as the "Five Thousand Words," 五千言.

admirable things written in olden times by scholars of our own land.

14.—THEN, too, there is a charm in our native poetry. Described in verse the rude toil of the lowly peasant of the hills becomes pleasing, and even the dreadful wild boar, in such phrases as *fusui no toko*, sounds gentle.

As for the verses of to-day, though there is an occasional line which seems apt and graceful, there are none which conjure up a moving picture, beyond the mere words, as in the old poems.

Tsurayuki's poem beginning '*Ito ni yoru mono naranaku ni*' was looked upon, tradition says, as the rubbish of the *Kokinshū*, and yet there is not a man living who can write such verse nowadays. Why this one poem was picked out for blame it is hard to tell, seeing that there are numbers of poems from that period similar in form and expression. In the *Genji Monogatari* the line is written '*mono to wa nashi ni,*'

Book of Nankwa. The Nanhua Canon 南華聖經 the great work of Chuang Tzu 莊子 named from a hill, Nanhua, where he lived in retirement. We see from these references that Taoism, with its doctrine of Inaction, was well known to Kenkō.

The rude toil. Even such vulgar and unpoetical tasks as charcoal-burning, timber-felling etc., sound romantic in verse, though strictly speaking not a subject for poetry, which must describe the doings of the Court.

Fusui no toko (lit. 'lair of the couchant boar', but, by a not uncommon process, becoming the poetical term for the animal itself). This fierce animal loses all its terrors if only mentioned by such an elegant name.

Verses of to-day. Since the Shin *Kokinshū*.

Beyond the mere words. The touchstone of Japanese verse is here indicated. It must suggest, rather than describe.

Tsurayuki's poem. In the *Book of Journeys* in the *Kokinshū* :—

<i>Ito ni yoru</i>	Our ways are not like threads, that
<i>mono naranaku ni</i>	can be twisted into a single strand,
<i>wakareji no</i>	but are separate, wherefore we feel
<i>kokorobosoku mo</i>	'thin-hearted,' (<i>kokoro-bosoi</i> , the reference
<i>omohoyuru ka na.</i>	to thread being merely prefatory to <i>this</i> .)

The fact that the G.M. has a different version suggests that the altered line was objectionable.

The same is said of the poem '*Nokoru matsu sae mine ni sabishiki*,' occurring in the Shin-Kokinshū, and it certainly does seem a little clumsy. Yet, in IYENAGA'S diary, it is stated that the Committee of Judges reported favourably on this poem, and that His Majesty afterwards was greatly pleased with it.

Although it is generally said that the art of Poetry is the one thing that has never changed since olden times, yet, with the same themes and words as are in use to-day, look how different are the verses composed by the ancients. What *they* wrote was simple and artless, pure in form and full of feeling.

Many indeed are the beautiful passages in songs and poems from the anthology called *Riōjin*. Somehow there is always a charm about even the most impromptu and careless sayings of the men of bygone days.

15.—It wakes one up to go away from home for a time, no matter whither. Rambling and exploring about the countryside you come upon a host of unwonted sights in rustic spots and mountain hamlets. You get a messenger to take letters to the capital, and you write and say Do not forget to send me so and so by the next opportunity. All this is in its way amusing. Of course you have a thousand things to think of in such a place.

Nokoru matsu etc. The verse is:—

Fuyu no kite
yama mo arawa ni
ko no ha nari.

*Nokoru matsu sae
mine ni sabishiki.
(Shin Kokinshū.)*

(End-stopping in the third line is considered a blemish by some critics, —what is known as *sankugiri*. The perfect stanza, they say, should run on in one connected sentence. This is no doubt the clumsiness referred to.)

Committee of Judges. 衆議判, who sat and debated upon the merits of poems. IYENAGA was, with Kamo Chōmei and others, an official in the Dept. of Poetry (Wakadokoro) about 1190.

Themes. 'Uta-makura,' here meaning not only the stock epithets but the stock themes of verse—blossoms, the seasons, famous places etc.

Riōjin. 梁塵秘抄. A collection of the chanted words accompanying the Kagura, Saibara and other dances, still extant.

Pleasant also to slip away and go into retreat in some mountain temple.

16.—SHUT up in seclusion in a mountain temple, devoting oneself to the service of Buddha, one is never lonely, and feels one's heart cleansed of its impurity.

17.—It is well for a man to be frugal, to abstain from luxury, to possess no treasure nor to covet this world's goods. Since olden times there has rarely been a sage who was wealthy.

In China there was once a man called Kĭō-yū. He had not a single possession in the world, and even scooped up water with his hands, until a friend gave him a gourd. But one day, when he had hung it from a branch, it rattled in the wind; whereupon, disturbed by the noise, he threw it away and once more took to drinking from out of his clasped hands. How pure and free the heart of such a man.

18.—SONSHIN spent the winter months without bedclothes. He had one bundle of straw, which he slept on at night and put away in the daytime.

The Chinese, admiring these things exceedingly, have set them down in their writings so that they might be handed on to future generations. Our people do not even pass (such stories) on by word of mouth.

19.—THE changes of the seasons are powerful to make men feel all around them the Wonder of Things, and, people say, the

15. *A thousand things.* In the Capital your unspoken wish is fulfilled by friends and servants. In the country you must fend for yourself.

18. Sonshin is 孫晨, Kĭōyū 許由.

The Wonder of Things. What Dr. Aston calls the "Ah-ness of Things", *mono no aware*. It represents man's attitude of wonder at the mysteries of Nature. In Jap. literature it is a wonder greatly tinged with melancholy, so that the "Pity of Things," while not strictly accurate, covers most of the meaning of the phrase. Vide note to 7 supra.

Autumn most of all. Not without truth, indeed, but even more meseems does the look of Spring make a man's bosom swell. The song of the birds is full of a springlike sound, and under the warm sunshine the grasses of the hedgerows burst into bud. So the Spring deepens and the hazes spread abroad, and then the flowers at last begin to blossom—when lo! the wind blows and the rain falls incessantly, and they are scattered in dismay. So everything is grief until at length the green leaves come.

More even than the orange blossom, famed though it be, does the scent of the plum make one recall the past with longing. So the bright kerria and the soft-hued wisteria arouse a crowd of feelings that cannot be dismissed.

About the time of the Washing of Buddha and the Great Festival, when the young leaves grow thickly on the tree-tops, —then too, someone has said with truth, the sadness of life and the longing for lost friends are at their height. In the fifth month, when iris leaves are scattered on the roofs and the young rice planted out, the cry of the waterfowl is full of melancholy.

Then in the sixth month the white evening-glory and the smoke of the *kayaribi*, rising from some lowly cottage, make a

Autumn most of all. Debates as to the relative charms of the seasons have always attracted the Chinese and Japanese dilettante. Cf the verse.

Haru wa tada	In the Spring-time
hana no hitoe ni	'tis but the wealth
saku bakari :—	of blossoming flowers,
Mono no Aware wa	but for the Pity of Things
aki zo masareru.	the Autumn is supreme.

Famed as it be. The *hanatachibana* is often mentioned in verse as having a sweet perfume, which calls up tender memories. Kenkō maintains that, the Spring blossoms are equally affecting.

Washing of Buddha. 灌佛 a ceremony at the anniversary of the birth of Gautama, the infant Buddha, 8th of 4th month, O.S., when water or *amacha* is poured over the sacred image, as a symbol of the washing of a new born child.

Great Festival. A Shinto festival at the Kamo Shrine. *Matsuri*, the Festival par excellence of the year, on the 12th of the 4th month. V. No. 41.

Iris leaves. On the 5th of the 5th month leaves of the *ha-shōbu* were, and in some parts still are, spread upon the eaves, to dispel evil influences, in some way which is not clear.

touching sight. An imposing ceremony, too, is the Purification of the sixth month.

The feast of Tanabata is bright and gay. Now, as the nights grow cooler, the wild geese come crying, the leaves of the lespedeza start to redden, the rice of the first crop is reaped and dried. No season is so crowded with events as Autumn.

Fine, too, the scene after an Autumn gale has blown.

Here as I string these thoughts together I must perforce repeat the old familiar sayings of the Genji Monogatari, the Makura no Sōshi and suchlike works; nor am I indeed loth to say the same things over again. I have let my pen run on aimlessly, because a man is ill at ease if he does not say the things he feels, and, after all, this is only to be thrown away and not to be seen by others.

Now come the scenes of Winter decay, little inferior to those of Autumn. The reddened leaves fall and settle among the grasses by the water's edge, and on a morning white with frost the vapour rises from the water pipes. There is no time like that when the year is drawing to a close, and everyone rushes busily to and fro. After the twentieth day the aspect of the sky is melancholy—dreary with the clear cold moon that none will gaze upon. Solemn and grand the celebration of the *Go butsu-miō*, and the departure of the Envoys to the Tombs. The

Kayarbi—herbs burned to drive off mosquitos.

Purification. In the 6th and 12th months (30th) prayers are offered to avert evil influences.

Tanabata. The constellation of the weaver, 7th of 7th month. Ink mixed with early morning dews is used for writing verses, which are attached to branches, and the stars reflected in a brass bowl are worshipped. 'Bright and gay' compared with the Purification ceremony.

None will gaze upon. It has not the brilliance of the harvest moon,—and they are busy.

Go-butsu miō 御佛名. On the 19th.—21st of the 12th month, O.S., a Buddh. ritual, where the names of all the Buddhas are invoked.

Envoys to the Tombs 荷前使. Sent with offerings to the tombs of the Imperial Ancestors.

Palace is busy with ceremonies and preparations for the coming Spring.

Then comes the Expulsion of Demons, followed close by the Adoration of the Four Quarters in an interesting way.

In the thick darkness of the last night of the year the people run about with pine-wood flares, knocking at folks' doors till past the middle of the night, shouting (I do n't know why) noisily, and flying higher and thither. But as the day dawns even they become quiet, and sadly we take our leave of the departing year.

It is a pity that the custom of worshipping the spirits of the dead, who were said to return on that night, is no longer observed in the Capital, though in the East it is still practised.

So with the dawn of the New Year, though the sky wears the same look as yesterday, by contrast one feels as if some change had taken place. Pine trees set out along the broad streets give a bright and cheerful aspect—another moving sight.

20.—A CERTAIN recluse, I know not who, once said that no bonds attached him to this life, and the only thing he would regret to leave behind was the sky. Truly one feels this to be so.

21.—AT all times it is a soothing thing to gaze upon the moon. That was a pretty dispute where, one saying that there was nothing so delightful as the moon, another replied that he

Expulsion of Demons 追難 *Tsuna or Oniyari*. On the last night of the year the ceremony took various forms, such a shooting at imaginary demons with an arrow, glaring at them through a four eyed mask, and brandishing spear and shield.

Adoration of the Four Quarters Shihōhai 四方拜. "At the hour of the Tiger (4 a.m.) on the first day of the year the Emperor bows to the four quarters of heaven and earth (i.e. the Shintō Pantheon), praying for deliverance from disaster and the bestowal of prosperity," so that hardly is one ceremony completed when the other begins

Spirits of the Dead. There were two such festivals—14th of 7th month, the Bon, and last of 12th month, of which the former survives.

considered the dew a more moving sight. But indeed, in its due season, what is there that does not arouse the emotions. The moon and blossoms go without saying; but even the wind alone is noticed. A clear stream breaking upon rocks makes a delightful picture, whatever the season.

Is it not a touching verse of the Chinese poet which says,
 The stream called Gensho
 flows Eastward day and night,
 and never ceases—heedless of the grief of man.

Hü-ko said that it was his heart's delight to sport among the hills and streams and gaze at birds and fishes. There is no such quiet bliss as to wander in secluded spots where grass is green and water clear.

22.—In all things one looks back with regret to the past. Modern fashions appear to be growing from bad to worse. It is the ancient shapes that are most pleasing in the beautiful utensils made by workers in wood. As for the style of letters, even a scrap of waste paper from olden times is admirable.

The every-day speech, too, is growing regrettably bad. Whereas they used to say *Kuruma motageyo* and *Hi kakageyo* the modern people say *mote-ageyo* and *kakiageyo*. Old people say that it is a great pity that for the *Ninsudate* of the House

Even the wind etc. The most matter-of-fact person knows when the wind blows, and is reminded, by its quality, of the changing seasons. Wind has always come in for a good deal of attention from the poets. Cf. Saigyô's stanza :—

Ohokata no	Even a man who gives
mono wo omowanu	no thought to most things
hito ni dani,	notices the first Breeze
kokoro wo tsukuru	of Autumn.
Aki no Hatsu-kaze.	

Moteageyo etc. The moderns seem to have been more correct, but their usage was different from the ancients'—quite sufficient to condemn it, apparently!

Ninsudate. Assembly of the House old servants, to light the lamps in the Palace. Instead of using the old-fashioned words of command, they had now come to say plainly "Get up and light the lamps."

hold Department they now say ' *Tachi akashi shiroku seyo*, and for the Lecture Hall at the Saishōkō service, instead of saying *Go Kō no Ro* they say *Kōro*.

23.—BUT despite the degeneracy of these latter days, happily the Nine-times-encircled still remains aloof from the world, serene and venerable as of yore. Fine sounding names are used, such as the Platform of the Dews, the Dry Rice of the Morning and the divers styles of Gates and Halls. Even the names of such things as are in the houses of the common people, blinds, verandas and doors, are pleasing to the ear.

I like to hear the command 'Make ready for the night' in the nobles' quarters, and the cry 'Hasten to light the lamps in His Majesty's Bedchamber,' or to see the great ministers performing their offices. It is amusing to watch the important air of the high officials' underlings, or to see them on a coldish night dozing as they sit here and there the whole night through.

The Prime Minister TOKUDAIJI said, "I love to hear the beautiful sound of the bell in the Naishidokoro."

24.—I KNOW of nothing more touching and interesting than the departure of the Vestal Princess for the Shrine on the Moor.

Gokō no Ro. 御講ノ廬. The moderns omitted the honorific.

The Saishōkō service was instituted as a palace function by Ichijō. An auspicious day in the 5th month having been chosen, priests from the great temples assembled, and expounded the 最勝王經 for five days in the Seiryōden, 清涼殿, before the Emperor and his Court. Dr. Anezaki says: "The Saishō ō-gyō is the *Suvarnaprabhā*, Nanjō's catalogue No. 126. It was the scripture most revered during the Nara period, and the Heian too, and its recitation was meant to secure the guardianship of the various deities mentioned in the text. The text was distributed in the provinces, one for each Kokubunji (國分寺)"

Nine-times-encircled. The Imperial Palace, which is entered through nine gates. There exists a separate and complete terminology for everything connected with the Court and its doings. Dry Rice of the Morning, 朝餉, for instance, is the Imperial Breakfast, or the Imperial Breakfast Chamber by extended application.

Make ready for the night. The Chamberlains' command to the Lords-in-Waiting.

Another interesting thing is the way in which the words "Prayer" and "Buddha" are considered unpropitious, and in their stead are used "Coloured Paper" and "Child of the Centre."

Splendid and unforgettable are the shrines of the Gods. How fine they look in their groves of ancient trees that wear an unworldly air, set round with the jewel-fence and on the *sakaki* the white cloth symbols hung.

First among them are the shrines of Ise, Kamo, Kasuga, Hirano, Sumiyoshi, Miwa, Kibune, Yoshida, Oharano, Matsuo and Amenomiya.

25.—THE pools and shallows of the river Asuka! This is an inconstant life. Time passes, Things vanish. Joy and Grief go and come. What once was a gay and crowded spot becomes a deserted moor: or, if the dwelling rests unchanged, yet those within are not the same. "The peach and the pear tree cannot speak. With whom then shall I talk of bygone days?" How much more fleeting, then, the traces of the great that lived in ages we have never seen.

Naishidokoro—There was enshrined the Mirror, one of the Sacred Treasures. The Emperor made obeisance before it every morning, and the striking of the bell was part of the music of the service. It is one of the three shrines in the Palace for the worship of Imperial Ancestors, also called *Kashikodokoro*, the "Place of Awe."

Vestal Princess. A virgin Princess was always dedicated to the Ise Shrine, and before going thither she spent a year of purification at the 'Shrine on the Moor' (No no miya).

Coloured paper (somegami), because prayers were written on red and yellow paper. *Child of the Centre* is frequently used—*nakago*, 中子. The curious will find several of these tabus and their substitutes in the *Engishiki* (V). They originated in Ise, where the intrusion of Buddhism was guarded against.

Asuka-gawa. A river in Yamato, with a shifting bed, which is a frequent theme of verse. Cf. *Kokinshū*

Yo no naka wa	This world of ours,
nani ka tsune naru	inconstant like
Asuka-gawa	the Asuka-gawa,
Kino no fuchi wa	where Yestereven's pool becomes
Kio no se to naru.	the shallow of To-day.

Looking on the Kiōgoku-den or the Hōjōji, one stands amazed to see how a man's ambition can come to nought, and to note the changes wrought by time.

When Mido Dono built and decorated his palace and greatly added to his lands, hoping to make his descendants guardians of the throne and protectors of the people, little can he have thought that in any times such desolation would overtake them. The Great Gate and the Golden Pavilion remained until a little while ago, but the South Gate was burned in Shōwa (1312-16) while the Golden Pavilion collapsed soon afterwards, and, left untouched, has never been set up again. Only the Hall of Everlasting Life remains in its former shape. The nine great Buddhas stand in a stately row, and one can still see plainly a tablet written by GIŌZEI Dainagon and doors painted by KANEYUKI—a moving sight.

The Hokkedō still remains, but for how long? Others there are, less well-remembered spots, where but the stone foundations now are left, though no one knows for certain what building once stood there.

Therefore it is vain in all things for a man to set his thoughts on a time he will not live to see.

26.—THOUGH the breeze blow not, the flower of the heart of man will change its hue. Now looking back on months and years of intimacy, to feel your friend, while you still remember

Mido Dono. The Regent Fujiwara Michinaga (966-1027). The Kiōgoku-den and the Hōjōji were the homes he built before and after his retirement.

Land, 莊園, *Shōen*, which usually has the meaning of lands held in fief from the crown, here no doubt refers to the holdings assigned to the temple Hōjōji).

Shōwa 正和 is 1312-16.

Though the breeze, etc. Cf. Tsurayuki, *Kokinshū*.—

Sakurabana
toku chirinu tomo,
omohoezu
hito no kokoro zo
kaze mo fukjaenu.

The blossoms fade when scattered by
the wind to earth, but the heart of
man varies without any apparent
cause.

the moving words you exchanged, yet growing distant and living in a world apart—all this is sadder far than partings brought by death.

It is the old lament—that the white thread must be dyed, and the ways part at the crossroads.

In the Hundred Poems of the Emperor Horikawa there is one which reads.

*Below the fence which erstwhile stood
around my loved one's bower
Now only grow the violet,
the wild tsubana flower.*

Truly a melancholy scene.

27.—At the ceremony of Abdication the handing over of the Sword, the Jewel and the Naishidokoro is an occasion beyond measure melancholy.

When the late Emperor descended from the throne he is said to have composed this verse:—

*Deserted by the Palace serving-men
my unswept garden's thick with fallen flowers,*

meaning to say that, busy with the affairs of the new sovereign, they left him neglected in his retirement.

Such occasions reveal the true character of those about one.

28.—THE year of mourning for the death of an Emperor is surely a time of unequalled sadness.

The House of Mourning is a melancholy sight, with low planked floor, hung with blinds woven from reeds and bordered

White thread, etc. Regrets expressed by Chinese worthies. Thread cannot always remain white, a road cannot go on for ever in one direction. Change is inevitable.

Abdication (Mikuni-yudzuri). When an Emperor retired, as frequently happened under the Fujiwara regime, the three Sacred Treasures were solemnly handed to his successor. The *Naishidokoro* refers to the Mirror, (v. note to 23), and the "late Emperor" was Hanazono.

with coarse linen, and supplied with the roughest of furnishings; while all about wear unwonted garments, even to their swords, and the loops of their girdles.

29.—IN hours of quiet thought one cannot but be overcome by longing for the past.

When, to while away the long nights after folk have gone to rest, we go through our odd belongings, sometimes, as we throw away such scraps of paper as we do not want to keep, the handwriting of one who is no more, or an idle sketch, may be, will catch the eye and vividly recall the moment it was made.

It is affecting, too, after the lapse of many years, to come across the letters even of one who is still living, and to call to mind the year and the occasion when they were written.

The things they were wont to use—they have no heart, but *they* remain unchanged throughout the long, long years. A melancholy reflection.

30.—THERE is no such mournful time as follows on a death. For the days of Retirement a crowd of people go up together to some mountain village, into a cramped and incommodious house, and there they busily perform the offices for the dead. So the appointed time passes with unwonted quickness. The last day is pitiless indeed; for in silence they gather together their possessions, each for himself, and go their several ways. Only when they have returned to their own homes will they begin to feel exceeding sad.

Months and years pass by, and still they do not forget,

House of Mourning. The custom was to retire to a specially erected mourning house or hut, of which the rough construction and furniture were to symbolise the mourner's indifference to comfort in the midst of grief

Loops (hiso) v Conder, *Japese Costume*, I A.S.J., viii, 3, p 69.

The *blinds* had coarse grey linen edging, with a black pattern called *mokko*.

Days of Retirement 中陰 For 49 days after death the relatives had to go into retirement in some solitary temple.

though, as the saying goes, the departed grows more distant every day. However that may be, they seem not to feel so deeply as at the time of death, for now they chatter and laugh together. The body laid to rest upon some lonely mountain side, whither the mourners come on rare appointed days, soon the tablet is over-grown with moss, buried in fallen leaves, and looks in time as if none came to visit there save even storms and the nocturnal moon.

There may be some who will recall the dead, and think of him with grief. But soon they themselves must pass away. Then how can later generations grieve, who only know him by repute? After a time they go no longer to his tomb, and people do not even know his name or who he was. True, some feeling folk may gaze with pity on what is now but the growth of grasses of succeeding Springs; but at last there comes a day when even the pine trees that groaned in the storms, not lasting out their thousand years of life, are split for fuel, and the ancient grave, dug up and turned to ricefield, leaves never a trace behind.

31.—ONE morning, after a fine fall of snow, I had to write to a friend, but in my letter I said not a word about the snow. Whereupon the answer came, "How can I do what is asked of me by a man of such poor taste as not to write 'What do you think of this snowfall?', or a line of that sort? Really I am ashamed of you." I thought this an amusing reply. The writer is now dead, so that I do not readily forget even such a trifle as this.

32.—ONCE, about the twentieth day of the ninth month, a friend invited me to stroll about with him till daybreak looking at the moon. As we walked, he bethought himself of a friend's house, where he called and was conducted within. There was something impressive in the sequestered air of this desolate garden, wet with dew, where breathed a faint natural

perfume. Besides my friend came out, but I, still feeling the strange beauty of the scene, stood for a while hidden in the shade, and so perceived his host, instead of forthwith hastening to retire, open the shutters a little wider, as if to gaze upon the moon; and, as he could not have known that he was being watched, it must have been because he was at all times fond of such things. I heard that he soon after passed away.

33.—WHEN the present palace was completed, it was inspected by those versed in ancient customs and they had no fault to find. The day for His Majesty's removal to the new Palace was drawing near, when Her Highness GEN-KI-MON-IN very admirably pointed out that the comb-shaped openings in the wall of the old Kanin-den were round, and without edging. The fact being that it was a mistake to have made them foliated and edged with wood, they were therefore altered.

35.—EVEN if your handwriting is bad, it is well to write your own letters unashamed. To have them written by others because your own hand is unsightly is a nuisance.

36.—It is a great relief and very pleasant, when you have neglected to write for a long time, and, thinking 'How angry she must be with me!', you feel conscious of your guilt and do not know how to approach her, to get a message from a woman, saying, 'I want a manservant. Can you spare me

Natural perfume 'waza to naranu,'—not artificial, as of incense burned for an expected guest, but characteristic of the house.

Genkimonin 支輝門院 the mother of the Emperor Fushimi.

Openings,—what are known as *kwaōguchi* 火灯口, where a lamp placed on the ledge will throw a light into two rooms. The original "comb-shape" was



, and they afterwards became more ornate, as below



A nuisance, to the amanuensis?

one? Such a disposition (i.e. free from malice) is very admirable, so people say,—and with reason.

37.—ALTHOUGH some will say, 'After all this time, why stand on ceremony?', I myself feel that it is a sign of genuine and proper feeling when even the most inseparable friends treat one another, if the occasion demands, with due reserve and decorum. On the other hand, it is sometimes well for people who are not intimate to speak freely.

38.—ENSLAVED by desire for name and profit to live a life tortured by care, with never a moment's peace, is foolish indeed. Such as are rich in treasure are poor in virtue. By its means men purchase evil and invite disaster. When they are dead, though they have piled their gold up to the Constellation of the Bear, they do but bring distress on others. It is a poor thing to take delight in gladdening the eyes of fools. Great carriages, sleek horses, ornaments of gold and jewels,—all these a man of understanding looks upon as folly. Throw your gold away among the mountains. Cast into the stream your jewels. Exceedingly foolish are men whom greed for profit leads astray.

It seems a desirable thing to leave for long years behind one an unburied name. But a man is not perforce superior because he is of noble family or high degree. Foolish and unskilful people, thanks to birth or opportunity, sometimes rise to high rank and live in great state, while saints and sages, lacking opportunity, have lived and died in humble stations.

Only less foolish therefore is the desire for rank and office.

If we reflect on the desire to leave behind a name for excellence of heart and head, we see that the love of fame is a delight in the approval of others. But neither those who praise

Piled their gold, etc. An adapted quotation from Po-chü-i. The original is hardly so didactic, for it reads, 'A pile of gold reaching to the Great Bear when you are dead is not so good as a barrel of wine when you are alive.'

Throw your gold etc. From Chwang Tzu, 天地篇.

nor those who blame remain long of this world, and those to whom they tell the tale must presently depart. Whose praise do you covet? Whose blame do you dread? Praise is the fountain of blame. Though your fame live on, it profits nothing, and this desire comes next in foolishness.

Speaking of such as persist in the mere search for skill and wisdom, it must be said that with the growth of Knowledge comes Falsehood, increasing Talent brings increasing Care.

True Knowledge is not gained by precept or by study. What then is Knowledge? Right and Wrong are one. What is good and what evil? The True Man has neither Knowledge nor Virtue. He is without Deeds, without Name. Who then shall know him, who shall speak his fame? Not that he conceals his virtue, nor cherishes his unwisdom, but because he is beyond the confines of Wisdom and of Ignorance, of Gain and of Loss.

So much for those that set their deluded hearts on Fame and Profit. All things are Nothing—unworthy of speech, unworthy of desire.

39.—THE reverend priest HŌNEN when asked by a man, who said he was overcome with drowsiness while at his prayers and so neglected his religious duties, what he ought to do to rid himself of this hindrance, replied, "Pray earnestly enough to keep awake."

Another admirable saying of his was "If you think your salvation assured, it is assured. If you think it is not assured,

Praise is the fountain of blame, because it arouses envy.

This desire—i.e. for good reputation. It ranks in wickedness with, but after, greed and ambition.

The Knowledge. The underlying idea is not foreign to us. The True (i.e. the Perfect) man, 眞人, is of such nature that he is as a little child, or Adam before the Fall,—ignorant of both good and evil. It is with the knowledge of good and evil that trouble begins.

The whole of this passage is pure Taoism.

Hōnen His descendants are now living in Mimasaka, and have become Christians. He founded the Jōdo sect.

it is not assured," and another, "If, while you doubt, you notwithstanding pray, even then you will be saved."

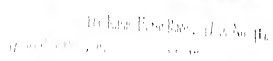
40.—IN the province of Inaba there was a girl, the daughter of a certain lay priest of noble family, whose hand was asked in marriage by many that heard of her beauty. However this girl ate nothing but chestnuts, never touching rice or other grain, and her parents therefore refused saying that such an unusual thing ought not to be seen by others.

41.—ONCE at the horse-races during the Kamo festival on the fifth of the fifth month, unable to see for the crowd between us and our carriage, we all got down and made towards the railings, but the press of people standing was too great, and we could not push our way through. Just at this time we saw a priest who had climbed up a tree over against us, and was seated in a fork to get a view. As he clung to his perch, time after time he dozed off, and only awoke when on the point of falling. The spectators jeered and reviled him, saying, 'What a fool the fellow is calmly to fall asleep up there in such a risky place!'

When I heard this, I was struck with a thought, and exclaimed, 'And what of us, who spend the days in sight-seeing, forgetting that Death may come at any moment? We are greater fools than he! Whereupon those in front turned round, remarking, 'That is indeed so. It is exceedingly foolish,' and, making way for us, they invited us to pass forward, saying, 'Come this way, Sirs.'

Though this remark of mine might have occurred to anybody, I suppose it was because it came as a surprise to them at the moment that they were so impressed. Men are not sticks and stones, and a word in season will sometimes affect them.

42.—THERE was once a priest, son of one Karahashi Chiūjō,



who was called the Bishop GIŌGA, and was an instructor of novices studying the doctrines of his sect. He suffered from a rising of vapours to the head, which grew worse year by year until his nostrils were stopped up and he had difficulty in breathing. They tried all sorts of remedies but his sufferings only increased, and his eyes, eyebrows and forehead became one swollen mass, overhanging so that he could not see. He was a horrible sight, and looked like the mask of the ni-no-mai. So his face grew like a demon's, his eyes high up on his head, his nose spread all his face, until at last he shut himself up, and even the people belonging to the temple could not see him.

So he continued for many years, still growing worse and worse, until at last he died. To think that there are such sicknesses in the world !

43.—ONE day towards the close of Spring in calm and lovely weather, I came upon a seemly house, in a garden stretching far back, grown with venerable trees and strewn with faded blossoms. I could not pass without a look, and, peeping in, I saw that all the shutters on the Southern side were down, giving the place a deserted air ; but facing East the doors were thrown open, and through a rent in the blind I saw a handsome young man of about twenty, who, though quite at his ease, was sitting there dignified and calm, reading a volume spread out before him on the desk.

I felt a great desire to find out who and what manner of man he was.

44.—ONCE I saw emerging from within a coarse, bamboo-plaited gate a very young man, of important mien, wearing a rich silken hunting-robe, whose hue the moon obscured, but which was embroidered in deep colours. Attended by one

Ni-no-mai masks. They are large, red and repulsive. There are several examples in the Tokio Imperial Museum.

Hunting robe.—*Kariginu*, but the name outlived the use of the garment.

small boy, he took the path stretching far away among the rice fields, brushing through the young plants wet with dew, and playing to himself the while with unspeakable sweetness on a flute. As he went on, little thinking that there was one who listened with admiration, curious to see where he was going I followed him with my eyes until he ceased to play, and went in at a temple gate by the foot of the hill.

A carriage propped up on its shafts attracts more attention here in the country than in the Capital. I enquire of my servants and they reply, "Such and such a prince is now here. It is no doubt some Buddhist rite they are performing." Priests and others are assembled in the Hall, and on the cool evening breeze comes a pervading odour of incense. The way in which the maids of honour take care their garments shall not flutter in the breeze they make as they pass along the gallery to the royal apartments shews that they are careful to preserve decorum even here in this hillside village where none can see them.

Here the Autumn moor, in wanton luxuriant growth, is flooded with the heavy fall of dew; insects sing noisily; and the water in the pipes flows with a soothing sound. The clouds seem to gather and disperse more rapidly than in the sky of the Capital, the moon to wear a more variable complexion.

45.—THE elder brother of Prince Kinyo was the Bishop RIÔGAKU, a mighty choleric man. Near his house in the temple grounds there was a large celtis-tree (*cnoki*), so that he was known as the Celtis Tree Bishop. Disliking this, he had the tree cut down, but, as the roots remained, people now called him the Tree Stump Bishop. At last, highly incensed, he had the stump dug up and thrown away, leaving a large hole behind. Whereat they now named him The Hole-in-the-Ground Bishop.

46.—NEAR Yanagiwara there was a priest known as His

Reverence Robbery-by-Violence. This name was given to him because he had several times been the victim of robbers.

47.—A CERTAIN man, on a pilgrimage to Kiyomidzu, joined on the way an old nun. As they went on their journey, she kept on saying *Kushame, kushame*, and he asked her, "Pray, what is that you are saying?", but she made no answer, and continued to repeat those words. At last, when he had asked her several times, her patience gave out, and she said, "They say that when you sneeze you will die unless this spell is repeated, and I am repeating it now, because my young master, who is at Iiyei-zan, may be sneezing at this moment." Indeed a faithful heart!

48.—WHEN LORD MITSUCHIKA was performing the duties of Officer of the Saishōkō to the retired Emperor, His Majesty summoned him to the presence and caused food to be served to him. When he had eaten he took the trays with the leavings, pushed them under the screen and departed. The waiting-women cried out "Ah! how nasty! Whom does he expect to take this?" but His Majesty was much impressed, and said that this conduct of one versed in ancient customs was admirable.

Robbery by violence. The explanation is given because the name would leave one to gather that the holy man himself was addicted to robbery.

Kushame, kushame is onomatopoeic for a sneeze. In some dialects, it is *akusen*, which is nearer. Even now nurses repeat various formulae to ward off the supposed ill effects of sneezes.

Young master is *Yashinai-gimi*. The nun was apparently a foster-mother, and the boy had gone to one of the Iiyei-zan monasteries as an acolyte.

Mitsuchika. A Fujiwara who took the tonsure in 1222, and was assassinated by followers of Hōjō Yoshitoki at Suruga. The Emperor is Go Toba. For the *Saishōkō*, see note to 22.

Admirable conduct. Instead of taking the nest of lacquer trays away with him, he poked it under the *misu*, at the other side of which were the female attendants. It appears that this was praiseworthy, as indicating that he was devoting all his attention to his duties in connection with the *Saishōkō*, and had no time for the refinements of etiquette.

49.—BEWARE of putting off the practice of religion until your old age. The ancient tombs are mostly those of such as died in their youth.

Only when suddenly stricken down by illness, and on the point of death, do men first recognize the errors of their past life. And what are these errors?—Nought but delaying those things which should be done quickly, and hastening those things which should be delayed; whereby is caused great regret for the past. When his time comes, what shall it avail a man then to repent?

Our hearts should be firmly fixed on the imminence of Death, which we ought never for a moment to forget. So shall we be little soiled by the contamination of this world, and our hearts earnest in the observance of the Way of Buddha.

One of the saints of old, according to the *Senrin no Jūin*, when folk came to talk on business, used to say to them, "I have a pressing task before me. My time is close at hand," and shutting his ears, would continue his prayers. So he went on until he one day passed away.

Another sage named Shinkai was so impressed by the fleeting nature of this life that he never even sat at his ease, but always remained squatting.

50.—IN the period of Ōchō a story got about that there had been brought up to the capital from Ise a woman who had turned into a demon. At that time the people of the city and suburbs used to go out in crowds every day, "to see the demon." "Yesterday she was at Saionji's," the rumour would be, "To-day she is going to be taken to the Emperor," or "Now she is at such and such a place," but nobody could say

Shinkai. In a work called the *Ichigonhōdan* 一言芳談 this is recorded. The saint always maintained a squatting position, on crossed legs, as seen in Buddhist images, because, he explained, "in the Three Worlds and the Six Roads there is no place where a man can sit in comfort," meaning that in passing through the various stages to Nirvana there is no time for anything but devotion to the Law.

he had really seen her. All ranks and conditions talked of nothing but this demon. One day, at this time, when I was going from Higashiyama towards Agui, I met a great crowd of people from Shijō and above, all rushing northwards and shouting, "The demon is at Muromachi, in Ichijō." Looking from the Imadegawa side I saw that they were packed about the Emperor's staging so close that there was no chance of passing through, and thinking that there could hardly be such a to-do without some reason I sent to enquire, but no one could be found that had met her. They stood there, a shouting mob, until dusk, when they began to brawl and quarrel.

It happened at this time that many people were taken with sickness for two or three days; and some said, of the false rumour of the demon, that it was an omen thereof!

51.—WHEN the Emperor desired to bring water from the Ōigawa to his residence at Kameyama he had a waterwheel made by the villagers of Ōi. At great expense and after several days they at last managed to finish it, but it would hardly go round at all. They tried to put it right in all sorts of ways, but without success—it would not revolve, and they had set it up in vain.

Finally they called the villagers of Uji, and had them make a wheel. This they built with ease. It went round properly and took up the water in a most satisfactory way.

In all things there is nothing like one who knows his business thoroughly.

52.—IN the Ninnaji there was a priest who, to his great regret, had reached old age without ever making a pilgrimage to Iwashimidzu. So one day he made up his mind and set off alone on foot. He worshipped at the Gokurakuji and at the

Kameyama. The residence he built after his abdication. The water wheel is that used for irrigation, not for grinding grain. The waterwheels of Uji are frequently mentioned in Japanese literature.

Kōra shrines and then, thinking this was all, returned home. There he related how he had accomplished the desire of many years, and found the shrines even more sublime than he had heard. "But", he said, "I wonder why everybody who came to worship went up the hill? Though it was very beautiful, my purpose was to worship the Gods, so I did not go to see the hill."

A guide is desirable, even in small matters.

53.—THIS is another story, of the priests of the Ninnaji. They had a feast to celebrate the farewell to the world of a young acolyte about to enter the priesthood. In their revels they became drunken, and the acolyte, beginning to feel merry, took a three-legged iron pot that lay near by, and put it on his head. Then, though it fitted very tight, he flattened out his nose, pulled the pot over his face and began to dance. The whole company grew merry beyond measure, until after performing awhile, he at length tried to pull it off—but in vain! This sobered the feast, and they were thrown into confusion and doubt, wondering what they should do. While they were debating it cut into his head, and blood began to flow and his face swelled up so that he could hardly breathe. They tried to break it, but it was not easily broken, and, as the force of the blow went to his head, he could not bear it, and they were obliged to stop. They did not know what to do next, so, throwing over the three legs, which looked like horns, a black gauze cloak, they led him, supported by a staff, to the house of a physician in Kiōto. People looked at them with amazement as they went along. It must have been a queer scene when they brought him face to face with the physician on entering his house. When he spoke, his voice was muffled, and resounded

Iwashimizu. In Yamashiro. A famous shrine devoted to Hachiman, at the summit of a hill with clear running water, which gives it the name (Rock-spring). The Kōra shrines and the Gokuraku temple are both at the foot of the hill, and the worthy pilgrim thought that these were the object of his journey!



The drunken priests of the Ninnaji. (Vale No. 53).

[From the 'Ehon Tsurezure Gusa,' by Nishigorou Sukemochi. Kōtō, 1740]

so that they could not hear what he said. The physician said that he had never seen such a case in the books, nor had he ever had any oral instruction on the point, so they were obliged to return to the temple. There, his friends and relatives, with his old mother, gathered at his bedside and wept and grieved—not that they thought he could hear! At last someone said, "Suppose he does lose his ears and nose, so far as living goes there is no reason why he should not survive. Let us then pull the thing off by main force." So they thrust rice straw all round between his head and the metal, and pulled as if to drag off his head. His ears and nose were torn away, and he escaped with his bare life, suffering afterwards for many a long day.

54.—In the same temple there was a beautiful young acolyte whom certain of the priests planned to invite with them on an excursion. Some of the performing priests put their heads together, and carefully prepared a packet of refreshments, which they placed in a sort of box and carried to a suitable spot on Narabi-no-oka, where they buried it, covering the place with fallen leaves, so as to hide any unusual appearance; and then, returning to the temple, asked him to accompany them.

In joyful mood they roamed around, disporting themselves, until at last, thoroughly exhausted, they sat down in a ring on the soft carpet of moss that lay at their feet.

Here they all cried "If someone would but burn the red-dened leaves! Let those priests whose prayers are efficacious see what they can do." Thereupon they turned to the tree at the foot of which the things were buried, rattled their heads, made tremendous invocations, and altogether a great to-do. Then, they scraped away the leaves, and lo!—there was

"If someone would but burn" etc. A well-known line of the 白氏文集. It runs. "In among the woods, to warm our wine we burn the leaves, to write a verse on the stones we scrape away the green moss," so that the sentence means "If we only had some saké—" knowing well, the sly dogs, that some had been interred there.

nothing, not a thing, to be seen. Thinking they might have mistaken the place, they ranged all over the hill side, digging everywhere, but without success. Someone must have seen them burying something, and stolen it while they were gone to the temple. Crestfallen and ashamed, the priests began to wrangle in an unseemly manner, and returned home in great wrath.

Things which we look forward to enjoying with great zest are certain to end in disappointment.

55.—A HOUSE should be built with the summer in view. In winter one can live anywhere, but a poor dwelling in summer is unbearable. Deep water does not give a cool sensation. Far cooler is a shallow running stream. Coming to details, a room with sliding doors is lighter than one with those on hinges. When the ceiling is high the room is cold in winter and difficult to light. In construction people agree in admiring a place with plenty of spare room, as being pleasing to the eye and at the same time useful for all sorts of purposes.

56.—How lacking in taste is it for people who meet you at rare intervals to talk on and on, relating all that has happened to themselves in the meantime. Why, even one's close and intimate friends are diffident at the first meeting after a lengthy separation !

People of the lower orders, even among strangers, delight in breathlessly recounting something which they consider interesting ; while the well-bred man, though in a large gathering, will address his conversation to one person only, and others will listen of their own accord.

Common people entering a large company address themselves to no one in particular, relating incidents as if they had

Sliding doors. The whole doorway can be thrown open, whereas, with hinged [doors (shitomi) which are hinged horizontally, and therefore open by being pulled upwards, some light is always excluded.

just seen them, and every one bursts into noisy laughter—very loud and vulgar.

One can judge of a man's breeding by seeing whether he refrains from excessive mirth on hearing a funny remark, or, on the other hand laughs loudly at something which is not amusing.

It is an unpleasant thing to hear a man, when the appearance of others is being discussed, or when someone says "Intelligent people do so and so", put *himself* forward as a standard of comparison.

57.—PEOPLE make a great mistake when in talking of poetry they quote with approval bad verses. If they had a little knowledge of the art they would not praise them. In all things it is ludicrous and annoying to hear a man discourse upon a subject with which he is not in the least acquainted.

58.—THOSE who say "If a man be religious at heart, it matters not where he dwells. There is nothing to prevent him from looking forward to the Future Life, even though he remain at home, and mix with his fellows"—such people do not at all understand what Future Life means.

How can any one, forsooth, who feels the vanity of this world, and desires to pass beyond the confines of Life and Death, earnestly devote himself day and night to the service of his Lord and the care of his House?

Since a man's heart is moved and changed by worldly ties, he cannot follow the Way unless he be at Peace.

And even then his capacity is beneath that of men of ancient times. Entering into the woods, ascending the mountains, *he* must have wherewithal to satisfy his hunger and to ward off the tempest. And so, by force of circumstance, he

Laugh loudly. The Commentator says "Persons of weak intellect, women, etc., are easily moved to laughter."

Remain at home. As opposed to 出家, leaving home and entering a religious life.

cannot escape what appear to be worldly desires. There is no help for this. It must be accepted. But it is nevertheless an unfair thing to say "If such is the case, why retire from the world at all?" For a man who has entered on the Way, and is weary of the world, though it is true he is not free from desire, must not resemble those who retain their worldly power in the number of things he covets. What is the cost of a paper quilt, a hempen robe, a dish of food, a pottage made from herbs? His needs are simple, his desires readily appeased.

True there are some who are ashamed of their garb, but, however that may be, there is in most cases a withdrawal from evil and an approach to good.

Born as men, by that same token should we wish by all means to escape from the World, for otherwise in what do we differ from the Beasts, if we labour only to satisfy our appetites, and do not progress towards Salvation?

59.—HE who projects to devote himself to the Great Matters, however hard the wrench, must throw up, his purpose unachieved, those undertakings on which his hearts is set.

If you start to think "First I must finish off this, then I must get rid of that. . . . people will laugh at me about so and so. I must assure my future, make proper provision—there is plenty of time before me. I have gone all these years, I can wait a little longer. There is no need for haste", and so on, then you will find that you are involved in a growing number of tasks you cannot quit, that there is no end to your affairs, and the day for making the change will never come.

Looking round, one sees that nearly all such as have a little feeling go through life more or less in this way.

Do men that are fleeing from a fire near at hand cry "Wait

A little feeling ('*sukoshi kokoro aru kiwa*'). 'Feeling' is here consciousness of the claims of the spiritual life. The average man realizes his need of salvation, but doesn't get much further.

a while"? Wishful to save their lives, they are careless of shame, they cast away their treasure and escape.

Does Existence wait on Man? Nay! When the Change comes, its onslaught is swifter even than that of Fire or Flood? It cannot be averted. At its approach, regret it though they may, the aged parent and the tender child alike must leave behind the grace of sovereigns and the love of fellow men.

60.—IN the monastery called Shinjōin there was a priest—an Abbot—named Jōshin, who was a man of great wisdom. He was very fond of potatoes, of which he was wont to eat a great quantity. Even at his sermons he would keep at his knees a large bowl piled high with them, which he would eat as he expounded the scriptures. Whenever he suffered in body his treatment was to retire to his cell, taking of the finest potatoes what quantity he chose, and to eat of them more than ever. In this way he cured every sickness.

He never gave his potatoes to others to eat, but always ate them alone. Though he was very poor, when his Superior died and left him 200 kwan in money and his hermitage, he sold the hermitage for 100 kwan, and the total sum of 300 kwan he put aside for the purchase of potatoes. He entrusted the amount to a friend in the Capital, and, drawing from it 10 kwan at a time, bought for himself no stint of potatoes. When the money was exhausted it had been spent on potatoes and nothing else.

People said what a splendid example it was of true religion that such a poor man, on obtaining a sum of 300 kwan, should dispose of it in this manner.

It was this Abbot who, on seeing a certain priest, gave him the name *Shirōruri*, and when people asked what that might

The change. 無常, i.e. the in-constant, here meaning simply Death, the change from the condition of Existence. The phrase is of Buddhist origin, of course, and strictly speaking refers to the Impermanence of mundane things,—evanescence of life, the constant flow and change in form, as opposed to a permanent, unchanging reality.

Potatoes. More correctly the taro root, *inogashira*.

be, said, "I do not know what it is myself. But if there is such a thing, then it must be like this priest's face."

He was a man of handsome appearance and great strength ; of enormous appetite ; excelling in calligraphy and scholarship ; and of eloquent speech. A leading light of his sect, he was much thought of in the temple, but, being an eccentric, who despised the world, he did always as he pleased and rarely as others wished. When attending to his offices at the temple, he would never at meals wait until others were served, but, as soon as his portion was placed before him, would finish it alone and leave the room.

He ate neither at the ordinary mealtimes nor at other fixed times, but when he was hungry, be it at midnight or daybreak. When drowsy he would retire even at noon, and would brook no disturbance, however important business might be afoot. Once awake, he would not sleep for several nights, but cheerfully walk round humming to himself.

Though of such an unusual nature he was disliked by no one, and everything was forgiven to him, doubtless by reason of his great virtue.

61.—THE dropping of *koshiki* when one of the Imperial ladies is delivered of a child is not a fixed custom, but a charm used when the afterbirth is stubborn. It is not done if the birth is easy. The custom came from the common people, and there is no authority for it.

The *koshiki* used are brought from the village of Ōhara. In pictures that have been preserved since ancient times one sees drawings of the dropping of these boxes when a child has been born in the house of a common person.

Koshiki are square boxes with bamboo bottoms, formerly used for steaming rice. Still used in making *manjū* etc.

The custom rests on the likeness of sound between this and *koshi-ki*, pain at the loins. Dropping the box was symbolic of getting rid of the pain. The name of the village of ōhara is equally appropriate under the circumstances. The Ōhara women were used as wetnurses in the Imperial family.

62.—WHEN ENSEIMONIN was a child she sent these lines as a message to the Emperor.

The letter for Two

The letter like a bull's horns

A straight letter

A bent letter

And that's how I think of you!

meaning that she thought of him lovingly.

63.—THE assembly of men at arms by the Ajari during the Second Seven Days is a precaution taken because once upon a time robbers broke in, and that is why all this business of palace-watchmen came about. As all appearances during the time of these observances are omens of events throughout the year, the employment of soldiers is inauspicious.

64.—To ride in a carriage with five straps is not at all a personal privilege. Anybody can use them on obtaining high rank or office in his particular estate.

65.—THE headdress of to-day has grown far higher than it

Enseimonin 延政門院 a daughter of the Emp. Saga II by a concubine.

The poem is explained as follows.

The letter for two	こい
The bull's horns	い
The straight letter	し
The bent letter	く

making the word *koishiku*, lovingly.

The young lady was a little out in her spelling. The い shd be ひ.

Ajari. The *ajari* performed the various rites in the palace during this period, i.e., the 5th to the 15th of the 1st month. The presence of armed men in the palace would be ominous of war and disturbance in the ensuing year. The *ajari* (Sanskrit. *āchārya*) is a priest of high rank who has passed through the Shingon sect and presides over the initiation of novices into its mysteries.

Hat-boxes. *Kamuri-oke*, where *oke* is used of a wooden receptacle of bent wood as opposed to *hako*, made of dovetailed or nailed sections. Tall hats were in fashion, so that the boxes had to be increased in depth by adding a piece at the top.

5 straps. More correctly silken cords (*chikaradzuna*) suspended from the carriage roof, to which the passenger clung to alleviate jolting. The term *goshoguruma* may be a corruption of *gochoguruma*.

used to be. I have heard it said that people who own old hat-boxes use them nowadays with a new rim added.

66.—THE Prince Regent Okamoto once ordering the Keeper of the Hawks, SHIMOTSUKE NO TAKEKATSU, to take, as a gift to a distinguished person, a brace of birds which he had attached to a branch of full-blown red plum blossom, the latter said, "I know no way of fixing birds to blossoms, nor have I ever heard of fixing two birds to one branch." The Prince made enquiries in his kitchen, and asked a number of people, and finally said to TAKEKATSU, "Very well, go and present them attached as you think proper," whereupon he attached a single bird to a plum branch bearing no blossom, and so presented it.

TAKEKATSU said, "A branch of brushwood or plumbtree should be used, either in bud or from which the blossom has fallen. The Goyō pine may also be used. The branches should be seven (or six will do) feet long, and cut to a point with two equal cuts, and the bird tied in the middle. There are two branches, one for the feet to rest on, and the other to attach the bird. This should be done in two places, with unsplit tendrils of the creeper *tsuzura*; the end being cut short, so as to reach as far as the long tail feathers, and bent into the shape of a bull's horns. Then, on the First Morning of Snow [in the year], the branch borne on the shoulder, the bird should be ceremoniously taken in at the middle gate. Following the stone pavement under the eaves, so as to leave no track in the snow, the bearer should pluck and twist into disorder the feathers just above the tail, and then lean the branch up against the balustrade of the mansion. If a gift [of clothes] is bestowed upon him, he should throw them over his shoulder make a deep obeisance and withdraw. The bird must not be taken thus if the First Snow is deep enough to hide the toe of the boot.

The 'bird' is of course a pheasant. This pleasing custom is mentioned in the 'Tosa Niki,' where, however, the branch was in flower. The boot is that known as *Fukagutsu*—vide illustration,

The reason for plucking the feathers is,—since the hawks always attacks at this spot, above where the tail joins the body,—probably to make it appear as if it has been caught by a hawk.

What can be the reason for not attaching birds to flowers? In the “Ise Monogatari” we find it said, where in the long month [i.e. the ninth, O.S.) a pheasant was attached to an artificial plum branch,

“..... it matters not what season of the year.

For these are flowers plucked for thee, my lord.”

From this it appears there is no objection to artificial flowers.

67.—THE two shrines at Kamo of Iwamoto and Hashimoto are those of Narihira and Sanekata. People as a rule confuse them, so one year when on a pilgrimage there, I stopped an old priest who was passing, and enquired. He said “They say that Sanekata’s is the one which is reflected in the Mitarashi, and as Hashimoto is nearer to the river that must be the one. There is a poem by the priest Yoshimidzu, “Here lies the gentle Ariwara, who of old did love the moon and gaze upon the flowers,” which I have heard refers to the Iwamoto shrine. But you, Sir, I am sure, know far more about these things than I do,” and I was much impressed by his courteous reply.

The Lady-in-Waiting to the Empress IMADEGAWA NO IN, KONOE NO TSUBONE, herself a poetess, used in her youth to compose a hundred stanzas, write them out in [ink mixed with the] water from before these two shrines, and then make offering thereof. She had a truly high reputation, many of her poems being often on people’s lips; and she was a skilful writer of Chinese verses and introductions.

68.—THERE was a certain man, a sort of Local Resident, in

Iwamoto. Two small shrines devoted to the poets Narihira and Sanekata. It is an interesting fact that in Japan poets and authors have been apotheosized, but never painters. *Ariwara* is of course, Narihira, the writer of the *Isemonogatari*. The *Mitarashigawa*, or ‘River of Lustration’ runs before the Shimogamo shrines. It is actually a walled canal.

Tsukushi, who held that the radish was a cure for all evils, and every morning for years he ate two of them cooked.

One day, taking advantage of the absence of people from the Residence, the enemy fell upon him, attacking from all sides, when suddenly two warriors appeared in the house, and fighting without any regard for their lives, drove them all back. Greatly mystified, he asked who they were that had been so good as to fight on his behalf, seeing that they did not belong to his household. Whereupon they said, "We are the Radishes which you have trusted and eaten every morning for so many years," and vanished.

Such virtue was there in his great faith.

69.—THE sage of Shosha was a man who, by dint of continued reading of the Hokkekyō had arrived at purity of the Six Senses.

Once, taking lodging while on a journey, he heard the bubbling noise of beans being cooked over a fire of their own husks, and the bubble-bubble said "How can you who are related to us treat us so cruelly?", and the husks which were being burnt said crackle-crackle and replied, "Are we doing this of our own accord? It is hard enough for us to be burned, but how can we help it? You must not be angry with us."

70.—AT the Seishodō Festival in the Genō period, about the time that the lute KENSHō was lost, the Minister Kikutei played on BOKUBA. Having taken his place he felt for the bridges,

Local Resident, 押領使, an official delegated by the Court to keep order within a certain district, to administer justice and put down brigandage. He was generally a member of some local military family, and must be distinguished from the Governor of a Province, sent down from Kiōto for a term of years.

Tsukushi is Kiushiu, and the "enemy" probably refers to disaffected native tribes.

The "radish" is the *tsochi-ōne*, or *daikon*.

Sage of Shosha. A hill in Harima, where he lived in retirement. He was one Shōkū Shōnin 性空上人 (1202-1280). Such a pitch had his faculties of perception reached that he could interpret the speech of inanimate things.

but one of them fell off, so he fixed it on with some rice glue which he carried in the bosom of his robe. This dried up well while the offerings were being made, and thus an untoward incident was avoided. It was said that certain palace women, having some grudge or other against him, had got together and loosened the bridge, and then replaced it as before.

71.—As soon as we hear a person's name we form in our minds a picture of his appearance; but when we come to see him, he is never the man whose face we had imagined.

I suppose we all feel, when we hear stories of ancient times, that the houses were more or less the same as people's houses nowadays, and think of the people as like people we see about us? And am I alone in having sometimes within me a feeling that words I have just heard, or things I have just seen, have happened once before—*when*, I cannot recollect, but none the less certainly have happened.

72.—DISAGREEABLE things are:—

Too much furniture in a living room.

Too many pens on an inkstand.

The Festival which was held once in an Emperor's reign, in the Pavilion known as the Seishodō (清暑堂), consisted of a religious ceremony, followed by sacred music, dancing and other performances. It would have been a terrible contretemps if Kikutei had been obliged to confess to the assembled court that the lute was out of order, and he could not play.

Gen-ō is Kenkō's own period.

KENSHŌ and BOKUBA are the names by which two famous instruments were known.

The bridges of a biwa are 4 in number, and, being rather high, they are attached to the body of the instrument, instead of being moveable, as in other cases.

The point of the story is that Kikutei was wise enough to be prepared against accidents of this sort. He was blind—hence 'felt' for the bridges.

72. This is an imitation of the various catalogues of Things Delightful, Detestable, etc. in the Makura-no-Sōshi.

Private Shrine. *Jibutsudō* 持佛堂. A private chapel or room in a temple reserved for the use of a priest for his private devotions.

Too many images in a private shrine.
 Too many rocks, herbs, and trees in a garden.
 Too many children in a house.
 Too many words when men meet.
 Too many vows in a prayer.

THINGS of which it is good to see plenty.

Books in a book-case ; dust in a dust heap.

73.—As a rule the tales which get abroad in the world are false—perhaps because the truth is not interesting enough?

People always exaggerate things, more so when months and years have passed and the place is distant do they relate any story they please, or even it put down in writing, so that at last it becomes established fact.

Stupid people, who are ignorant of a particular subject, talk wildly of a person's skill in some accomplishment, and of his achievements therein, as if he were a God ; but those who are acquainted with the subject do not put the least faith in them. Always what one sees turns out to be different from what one has heard.

When people speak at random, letting their tongues run on heedless of exposure, what they say is soon felt to be mere empty talk ; and when a man, though he feels a story is untrue, repeats it as it was told to him, with a twitching about the nose, he does not actually tell a lie. The lie to be feared is one that a man tells with an air of truth, hesitating here and there as if not quite sure, and yet making all his details agree.

Too many children. Reverting to Chwang-tzu, 多男子則多懼, many sons bring many troubles. Vide No. 6.

Too many vows. lit. "too many good works inscribed in a written petition." The devout write out long prayers for Peace in the Two Worlds, promising in return to copy out the Scriptures, to supply images to the shrine, etc. Kenkō suggests that it is better not to protest too much.

Book-case. funiguruma. They were on wheels.

'Twitching,' etc. The expression of his face shewing that he does not believe what he is recounting. Where is his conscience that he can write these lines so soon after the tale of the fighting Radishes?

When flattering falsehoods are told about people, they do not take great pains to contradict them.

When a man listens to a falsehood which the whole company is enjoying, because he thinks it is no use for him alone to contradict, he is even made witness to its truth, and so at last the tale becomes quite established.

Anyhow, it is a world that is full of lies, and we shall make no mistake if we make up our minds that what we hear is really not at all strange and unusual but merely exaggerated in the telling.

The tales that people of the lower orders tell are all of the sort that astound the hearer. Well-bred people do not talk of marvellous matters.

Nevertheless, it does not follow that one should entirely disbelieve the miracles of Gods and Buddhas and the lives of the Incarnations.

The fact is, to believe seriously in popular tales would be silly, to contradict them would be idle; and one had better on the whole appear to think them true, while entirely disbelieving and yet not casting doubt or ridicule upon them.

74.—GATHERED together like ants, hastening East and West, hurrying North and South; some lofty, some base; some young, some old; some going abroad, some returning home; lying down to sleep at night, rising in the morning;—what is the business they are about? They never cease in their greed for life, in their pursuit of gain. What do they expect from this nourishment of the body? Only Old Age and Death are certain. They come apace and are on us quicker than thought. What pleasure can there be while awaiting them? Those who have

'Made witness to its truth.' As when A appeals to B, saying "Wasn't it so?", and B hesitates to bowl A out before an audience.

Incarnations, are deities appearing in the shape of men—*権者*, or, more correctly, extraordinary men who are imagined to be incarnations of celestial beings, not necessarily specified.

wandered from the Way do not fear them, because, sunk in greed for name and profit, they reckon not of the journey they so soon must make. Fools think of them with sorrow, because they reflect on their own Impermanence, and do not know the Reason of Change.

75.—WHAT do people mean when they complain of solitude? It is a good thing to be alone and undisturbed.

If you follow the world, then your heart is captured by Defilements from without, and you are easily led astray. If you mix with men, your speech is agreeable to the ears of others, but it comes not from your own heart. You jest with them, you quarrel with them, now hating, now rejoicing, and there is no end thereto. A thousand decisions must be made, and Loss and Gain are ever present. Upon delusion follows drunkenness, and in drunkenness you dream. Such is the way of all men—hurrying, hastening, infatuate and blind.

Though not yet knowing the True Way, we may be said to find joy for a time in breaking loose from our ties, taking no part in affairs and giving the heart repose; and it is written in the *Maka-Shikwan* "Put an end to all ties of Livelihood, of Society, of Arts and of Learning."

76.—WHEN, at times of grief and rejoicing in the houses of the great and flourishing, folk go in numbers to pay their respects, one does not like to see priests and hermits mingling with them

The Reason of Change, i.e., they do not see that Death is a reasonable sequence of Life. "Since Nothing becomes Something, it is reasonable to expect that Something will again become Nothing."

Maka Shikwan. This is a work by 天台, consisting of speculations founded upon the Hokkekyō. Its title might be translated "The Great Meditation," *Shi 止* meaning fixation of thought.

Times of grief and rejoicing. Funerals, wedding, etc. Even when he has some connection, a priest should abstain from mixing with the world on such occasions. Much less should he join a crowd attending on a great man, for the mere purpose of being present at a big function.

and asking for admission. Even though they have good reason for so doing, priests ought to keep aloof from the world.

77.—I CANNOT tolerate one who has no concern therewith discussing familiarly matters which are the common talk of the day or telling others, or enquiring in a familiar way, about things which do not concern him. Country hermits and priests in particular gossip and ask about people in the world, as if of their private affairs, until one wonders how they come to know so much.

Nor can I tolerate his spreading abroad the latest strange and fashionable sayings. The man is enviable who does not learn these until they have become commonplace.

78.—WHEN in the presence of a new acquaintance, to carry on a conversation in fragments, laughing and exchanging meaning looks with a companion who knows the phrases, and names of things, you commonly use, makes the stranger feel as if he understood nothing—this is ignorant behaviour, and a sure sign of ill-breeding.

79.—ONE should never make a show of having a deep knowledge of any subject. Well-bred people, do not talk in a superior way even about things that they have a good knowledge of. It is people who come from the country who offer opinions unasked, as though versed in all manner of accomplishments. Of course there are some among them who have a really enviable knowledge, but it is their air of self conceit which is so stupid.

It is a fine thing when a man, who thoroughly understands a subject, is unwilling to open his month, and only speaks when he is questioned.

80.—EVERY man likes doing those things which are foreign to his calling. A priest learns the Art of War, while soldiers on our frontiers do not know the way to draw a bow. They pre-

tend to know the Law, they indulge in linking verses and playing music, although they are more despised for these accomplishments than for stupidity in their own profession.

And it is not only priests. Generally, among nobles and courtiers up to the very highest, there are numbers who are fond of arms. "You may fight a hundred battles, and win a hundred battles, but it is still hard to establish warlike fame." For this reason: Any man is soldier enough to crush the foe when fortune favours him, but War is a profession where he cannot make his name until, his forces exhausted, his weapons at an end, he seeks death at the hands of the foe rather than surrender. So long as he is living, he cannot boast of warlike fame.

What then does it profit, unless one is of a military family, to devote oneself to conduct removed from human principles and approaching that of the beasts?

81.—PAINTINGS and inscriptions on doors and screens drawn with a clumsy brush impress one rather with the poor taste of the master of the house than with their own ugliness; and, generally, a man's belongings will betray the inferiority of their owner's character.

Not, indeed, that one need have such very good things. What I refer to is the fondness for making things ugly and vulgar so that they shall be durable, or the addition of useless ornament so that they shall be curious.

What one wants are things with an air of age, not showy and expensive, but of good quality.

82.—"It is a pity that thin cloth covers soon wear out," said

Doors. 障子, the modern fusuma.

What he is getting at is the equivalent of antimacassars, glass lustres, artificial fruit and holland suits for furniture.

Cloth covers are those of MS rolls.

some one to TON-A, who replied, "It is only when the covers are torn top and bottom and the mother-of-pearl has fallen out of the ends of the roller that a volume looks well." Whereby one perceives him to be a man of excellent taste.

Some people dislike to see a complete set of writings—sketches and so on—of which all the volumes are not alike. But the Bishop Kōryū said (it seems to me very admirably), "It is only a person of poor understanding who wishes to arrange things in complete sets. It is incompleteness that is desirable." In everything regularity is bad. To leave a thing unfinished gives interest, and makes for lengthened life. They say that even in building the palace an unfinished place is always left. In the writings of the ancients, inner and outer, there are many missing chapters and parts.

83.—THE Minister of the Left Chikurin no Nyūdō might without any difficulty have become Prime Minister, but he saw nothing extraordinary in that, and therefore, stopping at the post of Minister of the Left, he entered the priesthood.

TON-A was a contemporary of Kenko's, and, with him, one of the 'Four Heavenly Kings' of Japanese poetry.

Incompleteness. Any student of Japanese art will understand the idea underlying this. It is the principle that accounts for the deliberate introduction of a withered or broken leaf into a flower arrangement, or the purposeful omission of some part of a carving. It is akin to the aversion to bilateral symmetry that characterizes Japanese design. The Hongwanji, in Kiōto, though regularly repaired, is said to be never completed, and there is one pillar at Nikko where the carving is upside-down, though here there appears to be some idea of a concession to celestial jealousy (*ma-yoke no hashira*.) Cf. "Heaven is not complete. Therefore in building our house we leave out three tiles."

Inner and outer Classics are respectively Buddhist sutras and Confucian canons. "The Shikwan is three chapters short; Moshī (a commentary on the Odes) lacks six of its 30 sections," and so on.

Lengthened life. Why this is so I cannot explain. Perhaps because one has to worry less,—or because there remains something to live for?

Nyūdō, 入道, a term applied to nobles who retired from affairs and devoted themselves to religion.

Extraordinary. He saw no merit in automatic promotion.

The Minister of the Left Dōin much admired this, and himself was without desire to become Premier.

There is a phrase, "The regret of the mounting dragon." The moon waxes and then wanes. When the prime is reached then comes decline. In all things, where there is no room for advance decay is at hand.

84.—WHEN HOKKEN SANZŌ went over to India he is said to have wept at the sight of a fan from his native land, and to have desired Chinese food when he lay sick, and someone hearing this said, "How could such a man disgrace himself by displaying such weakness in a foreign country!" whereupon Kōyu cried "Nay! an excellent, feeling man!" which seems to me an admirable remark, and unlike a priest.

85.—THE hearts of men not being pure, they are not without falsehood, but there is no reason why there should not be some who are by nature honest. It is the way of the world that those who are not themselves upright look with envy on the wisdom of others. At times, some of the very ignorant will look on a wise man with hatred, and revile him, saying, "Aiming at great profit he refuses small profit, because he hopes to make a name by dressing in false colours," but this very abuse shews that their heart is different from his. Theirs is the nature of the Lowest Ignorance, which is unchangeable, and they would not refuse to lie, even for small profit.

Mounting Dragon. 亢龍. A phrase from the Book of Changes (I-Ching). One of the hexagrams appears to represent a dragon mounting to heaven. Having got so far he can go no higher, and is obliged to return. Hence the regret. Similarly, says Kenko, with all things. Evolution to the highest point is only the precursor of Involution.

This passage seems to have been suggested by the previous one on Incompleteness.

Unlike a priest—His asceticism had not rendered him insensible to the feelings of others.

Hokken is Fa-hien, a monk of the Tsiang Dynasty, who made a pilgrimage to India in 399-414. His memoirs 佛國記 were translated by Legge.

Even for a short space you should not imitate folly. If you run down the road in imitation of a madman, you are a madman. If you kill a man in imitation of an evildoer, you are an evildoer. To follow the example of the thousand-league steed is to be of its kind, to copy SHUN is to be of his company. Even a false imitation of Wisdom must be reckoned as Wisdom.

86.—KORETSUGU NO CHÜNAGON was a man richly endowed with poetical talent. He was a life-long devotee, and lodged with a temple priest the Bishop YEN-I, constantly reading the scriptures. In the period Bumpō, when Miidera was burnt, he came upon him and said "Your Reverence was a *tera-hōshi*, but now there is no *tera* we must call you *hōshi*." A very witty remark.

Ignorance and Wisdom connote, of course, Vice and Virtue.

This very abuse betrays their own meanness because it is tantamount to an admission that no reason is too petty for them to tell a lie. They are therefore low down in the category of fools, beyond all hope of improvement, for, in the words of Confucius, "The wise of the highest and the fools of the lowest class do not change" (唯上知與下愚不移), meaning respectively the man who is born wise, and the man who is born dull and does not attempt to learn. Kenkō writes the 'nature of the lowest ignorance' (下愚性), but the actual doctrine refers to conduct, not to character.

If a horse attempts to run a thousand leagues, (though unsuccessfully) he approaches in kind to the steed which can. If you imitate the virtuous SHUN, (though unsuccessfully), you are by so much a virtuous man.

The error of this curious syllogism will be easily detected. It is a typical example of proof by parallelism of words, not representing parallelism of ideas.

Bumpō. 1317-19.

Yen-I was the chief priest of Miidera.

A witty remark. It was really witty; but it requires explanation. A 'temple' priest (*tera-hōshi*) is so-called to distinguish him from a 'mountain' priest (*yama-hōshi*). The word '*tera*' alone stands for Miidera, '*yama*' for Hiyeizan, they being the respectively the mediaeval *tera* and *yama* par excellence. A priest of Miidera would, therefore, pride himself on being known as a 'temple-priest',—Miidera understood—and it was this habit which Koretsugu was delicately satirizing. If you take the *tera* from a *tera-hōshi*, it leaves plain *hōshi*, which is either a priest 法師 *hōshi* or "regretting the fire" 火憂 *ho-ushi*."

87.—ONE should be careful how one gives drink to one's inferiors.

A man who lived in Uji was on intimate terms with a very accomplished priest, a hermit called GUGAKU BŌ, whose brother-in-law he was. One day he sent his horse to fetch him, and the priest set wine before the groom, saying "We have a long way to go. Take a drink." He gulped down cup after cup, and then, girding on his sword, set out escorting the priest in high feather.

As they went along, they encountered near Kobata some Nara priests with a large train of soldiers. The groom confronted them, saying, "This looks suspicious—here at night-fall among the hills. Stop!" He drew his sword, whereupon the others all drew theirs or fixed arrows to their bows. GUGAKU, rubbing his palms together, cried, "Sirs, he is drunk, and out of his real mind. Pray forgive him, though he does not deserve it." So they all derided him and passed on.

Then the man, turning to GUGAKU, said, "Now, Sir, see what you have done. I wished to perform a feat of valour, and you have made me draw my sword in vain", and, in a passion, he cruelly slashed and cut him down. Then as he cried "Robbers, robbers", a crowd of villagers turned out and came towards him, and he, saying, "I am the Robber" rushed at them, cutting all round him till a number of them together wounded him and bound him as he lay prostrate.

The horse, splashed with blood, ran to its home on the Uji highroad. Its master, dismayed at the sight, sent men running out, who found GUGAKU-BŌ lying insensible on Kuchinashi-hara, and carried him back. He just escaped with his life, but was so hurt by cuts about the loins that he became a cripple.

88.—A CERTAIN person had a copy of the Wakan Rōyei Shiū said to be in the handwriting of *Ono no Tōfū*, of which someone

Ono no Tōfū (896-966). One of the famous calligraphists of Japan. As the Shijō Dainagon was born in 966 it was impossible that Ono should have copied the anthology he compiled.

said, "As it is a family heirloom of yours, there can hardly be any mistake; but it is very curious that Tōfū should have written out what the SHIJŌ DAINAGON selected. Surely the periods are different." The owner, hearing this, said "In that case it must be very rare indeed," and treasured it more than ever!

89,—THEY say that in the heart of the mountains there lives a beast which eats men, known as the *nekomata*. A priest named something Amida Butsu, a maker of linked verses, who lived near the KIŌGWANJĪ, hearing someone remark "Though this is not a mountain district, even hereabouts cats have been known to grow after a time into *nekomata* and carry people away," thought to himself "A man who walks about alone ought to take care." Just at this time, returning home alone after having been at verse-making until late at night, what should suddenly approach his feet near the edge of a small stream, but one of these same *nekomata* of which he had heard. It leapt on to him, and made to bite him about the throat. Frightened out of his wits, he had no strength to resist. his legs gave way, and he tumbled into the stream, shrieking "Help! Help! A *nekomata*, a *nekomata*!" People ran out from their houses with torches to see what had happened, and there found the priest, who was well known by sight in those parts. Wondering what had happened they picked him up out of the stream. He had won a prize at the verse-making, and his fan, his box, and other things, which he carried in his bosom, had fallen into the water. He crept into his house, as if he had had a wonderful escape. It was his own dog, which had recognized its master in the dark, and jumped up at him!

The *Dainagon* is Fujiwara Kintō (966-1041).

The owner of the MS did not realize that this meant his book was not written by Tōfū; on the contrary he felt its value was enhanced by the difficulty.

The *neko-mata*. Evidently a wild cat, with legendary attributes, such as a forked (*mata*) tail. Bogey-stories of demoniac or ghostly cats are frequent. Cf. Nabeshimas, and one of the tales of the *Iroha Bunko*.

Linked verses are 連歌 *renga*.

90.—THERE was in the service of a priest who was a Dainagon a boy named Ototsuru Maru who knew, and frequently visited, one Yasura Dono. One day, on his return (his master) said "Where have you been?" and he replied "I have been to Yasura Dono's." On being asked "Is this Yasura Dono a (lay) man or a priest?" he replied, hiding his face with his sleeves, "I do not know. I did not see his head."

How could he have not seen his head?

92.—A PERSON learning archery takes in his hand both arrows. The teacher says: Beginners ought not to hold two arrows. They rely on their second arrow and are careless about the first. You ought each time to think, without any idea of missing and hitting, "*This* is the shot which counts."

One may think. "Surely, with two arrows only, a man will not be careless in the teacher's presence." But, though a man does not know when his own care relaxes, the teacher does know, and this counsel extends to all things.

People who are studying think at night, "There is To-morrow." To-morrow they think "There is To-night," and so they go on, always meaning to work diligently. Nay, more,—does not the attention relax even in a moment of time? Why is it so hard to do a thing *Now*, at the moment when one thinks of it.

93.—SOMEONE said "A man has an ox to sell. A buyer comes and says "To-morrow I will give you the money and take the ox." In the night the ox dies. He who was to buy has gained; he who was to sell has lost."

A bystander, hearing this, remarked "It is true that the owner of the ox suffered loss. But again he gained a great deal. For this reason, that all living things are ignorant of the

* 'Dainagon Hōin' 大納言法印. He may have been a priest who was formerly an official, but it was not unusual to give court titles to priests.

His head, if a priest it would have been shaven.

nearness of death. It was so with this ox, and men are the same. It happened that the ox died. It happened that its owner lived. One day of life is weightier than ten thousand pieces of gold. The price of an ox is lighter than a feather. A man who gains ten thousand pieces of gold and loses a farthing cannot be said to have suffered loss."

Whereupon everyone scoffed at him, saying "That argument cannot be confined to the owner of the ox."

Further he said that since men hate Death they ought to love Life. Why then do they not daily take pleasure in the joy of existence? The foolish, forgetting this pleasure, laboriously seek other pleasures. They forget this treasure, and rashly covet other treasures. But their desires are never fulfilled. While they live, they take no pleasure in Life, when they come near dying they fear Death—which is contrary to this Reasoning. It is not because they do not fear Death, but because they forget the nearness of Death that men do not rejoice in Life. One might say that he has grasped the True Principle who is unconcerned with the manifestations of Life and Death.

When he said this people scoffed at him more than ever.

94.—A COURT officer bearing an Imperial Letter once dismounted on meeting the Prime Minister TOKIWAJ, who was on his way to attend at the Palace. The Prime Minister afterwards said "Such-and-such an officer dismounted from his horse while bearing an Imperial Letter. How can such a man serve His Majesty!" and dismissed him.

This Reasoning—that a man who fears Death ought therefore to love Life.

True Principle—The Buddhist 不生不滅, Life and Death being merely phases 相 of continuous being.

Court Officer. Hōkumen 北面, the name of a class of court officials, strictly speaking confined to the bodyguard of the abdicated Emperor, corresponding to the *Konoe*, *Sahyōe*, etc., attached to the reigning Emperor. Here used in a general way.

Prime Minister. Shōkoku 相國. Tokiwai 常磐井 is Fujiwara Saneuji.

An Imperial Letter should be presented (even) to a superior while on horseback. The bearer should not dismount.

95.—I ONCE asked a learned man where, in turning (the lid of a) box, the attachment of the cords should be and he replied. "There are two opinions. One is to attach them to the mount, one to the roller. There is no objection to either. In book-boxes it is, as a rule on the right, in hand-boxes it is usual to attach to the roller.

96.—THERE is a plant called *menamomi*. If a man who has been bitten by a viper rubs this plant in his hands and applies it, he will be cured forth with. One should learn to recognize it.

97.—THERE is no end to the number of cases where a thing wastes and damages the thing to which it belongs. The body has lice, the house has rats, the nation has robbers. The common man has goods, the sage has Righteousness, the priest has the Law.

98.—THE following are things which I remember as having pleased me when I read a book, in which were written down the sayings of venerable sages, called the Ichigon Hōdan.

- I. Things of which you think "Shall I do it, or shall I not?" are for the most part better left undone.

Imperial Letter. While bearing a message in the Emperor's hand, he directly represents the Emperor, and therefore owes obeisance to none.

The *juku* is the left, *hyōshi* is the right—positions corresponding to the roller and the mounting, not, of course, to the actual *juku* and *hyōshi*.

Menamomi. Probly from *momu*, to rub between the palms of the hands.

Another curious example of verbal parallelism not corresponding to any parallelism of fact. "Every host has a parasite which preys upon it. The ordinary man has wealth, which brings him trouble, the sage has uprightness which causes the jealousy of others, the priest suffers from his holiness." This in justification of a hermit's life.

Ichigon Hōdan. 一言芳談.

- II. A man who thinks of the life to come should not possess one *misô* tub, and it is wrong for him to have even a good prayer-book and image for his own use.
 - III. The hermit lives so that he wants for nothing by having nothing. Of such is the very highest excellence.
 - IV. The man of high rank should become as one of low degree, the wise man ignorant, the rich poor, the capable incapable.
 - V. This and none other is to desire to enter in the Way of Buddha—to give over one's business; to take no thought of the things of this world. Such is the foremost way.
- There were other things, but I do not remember them.

99.—THE Prime Minister HORIKAWA was a handsome man, in very enviable circumstances, and much given to extravagance in all things. His son, Lord MOTOTOSHI, he made *Dairi*, and in the course of his duties, he noticed archive chests in his office, which he said were unsightly, and ordered them to be remade in a more elegant way.

The officers who understood ancient matters pointed out, "These chests date from the earliest ages, and nobody knows their beginnings. Such government property, after successive generations, being old and dilapidated, becomes a pattern for us and can hardly be renewed."—and so he gave his up intention.

100.—THE Prime Minister KUGA, when on duty in the Palace, wished to drink some water, and the palace-servants offered him an earthenware vessel, but he said "Bring me a wooden ladle," and drank from the ladle.

Dairi. The Chinese name for Kebiishichō.

Chests. Karabitsu—6 legged boxes.

Ladle, 'magari'—the usual dipper of bent wood.

The point of the incident is doubtful. It is suggested that KUGA wished to shew that all vessels in the palace were equally sacred and pure—though outside it was felt that only earthenware vessels were not contaminating.

101.—A CERTAIN man, who was performing the functions of Master of the Ceremonies at the Investiture of Ministers, attended at Court without taking the Imperial Edicts from the Palace Writers. It was beyond measure a breach of etiquette, but he could not go back and fetch them, and he was much concerned what to do, when YASUTSUNA, Palace Writer of the Sixth Grade, spoke to one of the court-ladies, and got her to pass them to him unobserved. This was very admirable.

102.—WHEN IN NO DAINAGON, MITSUTADA NO NYUDŌ was Master of the Ceremonies at the Expulsion of Evil, and was being told by DŌIN, Lord Minister of the Left, what the procedure would be, he said "The wisest way is to get instruction from Matagorō." This Matagorō was an old soldier of the palace guard, well versed in public ceremonies. Once when KONOE DONO taking his place at Audience, had forgotten his kneeling-mat, and summoned a secretary to his side, Matagorō, who was lighting fires at the time, whispered unobserved (to the Secretary) 'I expect his Lordship wants a kneeling-mat,'—which was very well done.

103.—ONCE when His Highness DAIGAKUJI and his courtiers were playing at riddles, there came to them the physician TADAMORI; whereon the Chamberlain, Dainagon KIN-AKIRA, made this riddle,—“Why is Tadamori not a native of this country?” and the answer was, “Because he is a Kara-heishi.” At this they all joined in laughter, and he withdrew in anger.

104.—A CERTAIN person, going to visit a woman at a time when she had to sequester herself, and was living in solitude, shut up in a house, away from the sight of men, went secretly thither

Court Lady. They were called *kinukadzuki*, from their silk veils.

Admirable. The presence of mind was admirable.

Expulsion of Evil. *Tsuina* v. ante. Note to 19.

Daigakuji. The Emperor UDA II., after abdication. As frequently, the name is that of the temple where he resided (大覚寺).

Tadamori. 忠守 (丹波ノ). The Tamba house were said to have emigrated from China.

by the dim light of an early moon. A dog challenged him noisily and there came out a serving woman who said, Whence comest thou? and he was soon asked within and entered. There was something gloomy about the place, which made him anxious, wondering how she passed her time. He stood for a time on the crazy planked floor (outside the room), until someone with a youthful voice said in a quiet tone Come this way, and he entered through a narrow sliding door-way that stood open.

Within, it had a far from cheerless air. There was a pleasantly dim light in the distance, enough to shew the ornaments in the room: and a perfume which somehow seemed to belong to the place. She lived then in very enviable wise.

"Make the gate fast"—"It's going to rain"—"The gentleman's carriage in the gateway, and his people in such and such a place."—she says to the servants, and they whisper "To-night, forsooth, we shall sleep peacefully," and though 'tis said in secret, they, being not far off, are just overheard.

Now he asks her in detail all that has happened of late, and behold, the cock crows deep in the night! So they pass on, to earnest discourse, ranging from the past into the future; until now the cock crows long and loud with a brave note, that sounds as if the day were breaking, but, as it is not the sort of place where there is need for haste here late in the night, he delays awhile. At length the chinks in the shutters lighten, and then, saying not-to-be-forgotten things he rises and departs.

Even now, when passing that way he recalls that bright and lovely dawn in May, the tree tops and the gardens everywhere, all wonderful and green, and looks back until the great oak is out of sight.

Kara-heishi. It is quite a good joke, but requires analysis:—

The physician's famous namesake Taira no Tadamori 平忠盛 was a founder of the fortunes of the Ise branch of the Taira house, the Ise Heishi 平氏. A *Heishi* 瓶子 is a bottle, and *kara-heishi* is a bottle of Chinese (唐 *kara*) drugs, Tadamori being an exponent of the Chinese school of medicine. *Kara-heishi* might also mean an empty bottle. In the Heike Monogatari a similar jest is related. Some one said of Tadamori, who squinted, "Ise Heishi wa sugame nari." Here *Heishi* is 平氏 and 瓶子 and *sugame* is both 眇 squinteyed, and 紫瓶 an unglazed earthenware pot or bottle.

105.—AGAINST the north side of the house, where the still unmelted snow had frozen hard, a carriage was drawn up, and the hoar frost glistened on its shafts. The daybreak moon shone clear, though there were dark corners; and yonder on the gallery of the unfrequented Great Hall one who did not look a common man was seated with a woman on the rail. They were engaged in talk, which, whatever it may have been about, seemed as if it would never end. She appeared to be of excellent carriage and figure, and the way in which there came a sudden waft of vague perfume was very pleasing. Delightful, too, to watch their gestures and to catch now and again fragments of their talk.

106.—THE priest KŌYA NO SHŌKU SHŌNIN once when on his way up to Kiōto was met on a narrow path by a woman riding on a horse, whose groom, through clumsy leading, caused the sage's horse to fall into the ditch. The sage scolded him most angrily, saying "What extraordinary rudeness is this? See here! The four grades of disciples—a *bikuni* is lower than a *biku*, an *ubasoku* is lower than a *bikuni*, an *ubai* is lower than an *ubasoku*. This is monstrous conduct, for a mere *ubai* to drive a *biku* into the ditch!" The groom said "I cannot make out what you are saying, Sir," and at this his Reverence fuming still more, shouted "What sayest thou, fellow without Doctrine or Practice?", and then, looking as if he felt he had used words beyond measure insulting, turned his horse round and fled!

Surely a very noble dispute!

The whole of this passage is very reminiscent of the Genji Monogatari (Ihishi-Iime no Maki). The rendering of the last paragraph is conjectural.

KŌYA NO SHŌKU SHŌNIN 高野ノ證空上人. His identity is uncertain, but he appears to have been a disciple of Kōbō Daishi.

Disciples. Followers of Buddha.

Biku (Sanskrit, Bhikṣu) a priest.

Bikuni (S. Bhikṣanī) a priestess or nun.

Ubasoku (S. Upāsaka) a lay believer, man.

Ubai (S. Upāsikā) a lay believer, woman.

107.—In the time of KAMEYAMA NO IN some frolicsome Court ladies, holding that there are very few men who can at once give a fair answer to a question put by a woman, used, whenever young men came to see them, to ask as a test, "Have you heard the nightingale?"

A certain Dainagon replied, "Such an insignificant person as myself cannot hear it!" The Home Minister HORIKAWA said, "I believe I heard it at Iwakura." "There is nothing wrong with that," they criticised, "but 'insignificant person' and so on will never do."

It was said of the former Regent JŌBOJI that it was because he had been well instructed in his youth by the Princess AKIMON-IN, on the principle that a man should always be brought up so as not to be laughed at by women, that his manner of speech was so good.

YAMASHINA, Minister of the Left, used to say he felt most bashful and ill at ease when even a common serving woman looked at him.

If there were no women in the world, no one would ever be careful of his dress or his headgear.

One would think that the character of these Woman, before whom people are so ashamed, was a very fine thing indeed, yet a woman's disposition is always crooked.

Practising Buddhists being divided into those who leave home (出家) to enter a religious life, or those who remain at home (在家) and are secular believers.—*anāgāra* and *sāgāra*.

Learning and Religion—the doctrine and the practise of Buddhism respectively. The groom, not understanding these technical terms, hardly realized he was being insulted in the strongest language SHŌKU could find.

Noble. Because he felt he had lost his temper, and fled.

Fair answer. They argued that most men wd. turn a flattering speech, or make some self-depreciatory remark, but very few would give a straightforward answer.

Frolicsome 'zaretaru.' A var. lec. is 'shiretaru,' which would mean "artfully inquisitive."

Instructed. Both teacher and pupil being persons of high rank, the honorific used is but feebly represented by one English verb,—*oshienagirasasetamaikeru!*

The trait of Selfishness is strong. Greed is powerful. They do not know the Reason of Things, and their hearts are quickly inclined to error. Their speech is clever. They will not reply even to a harmless question. Out of discretion, one might think, but No!—for, on the other hand, they will, unasked, utter the most silly things in their talk.

Deep in deceit and lies, one would think them superior to men in cunning. Yet they do not see that they are found out in the end.

Dishonest and yet unskilful—this is Woman. One must be infatuated indeed to wish to please her, and to gain her approval. Why therefore be ashamed before Women. If there were a Wise Woman she would be cold and forbidding. It is only when, mastered by infatuation, men are attached to women that they find them tender and pleasing.

108.—No man is careful of small moments of time. Is this through fullness of knowledge or through foolishness? Speaking for those whose neglect is due to foolishness, one may say that a tenth of a penny is but a trifling sum, and, nevertheless, it is by the accumulation of these that a poor man will become a rich man. A merchant's care for his pennies is keen. So, though we may not perceive the passing of the moments, yet, as they progress unceasingly, of a sudden we reach the term of life.

Therefore the Wise Man will not be careful of far-off days and months, but rather careful lest the Present Moment pass unprofitably.

Should there come one to you and announce that To-morrow you would without fail lose your life, until the close of To-day on what would you set your hope, what task would you undertake?

What is the difference between this To-day that we are living and such a season?

Out of a single day much time is lost in Eating, Drinking, Sleeping, Talking and Walking, that cannot be done without.

Foolish indeed it is, in the little space there is to spare from these, in doing unprofitable things, saying unprofitable things and thinking unprofitable things, not only to pass the hours, but to spend the days, to consume the months, and so to live a whole life.

Though SHAREIUN was a transcriber of the sutras, his mind was always fixed on thoughts of Clouds and Wind, and therefore E-ON would not admit him to the Society of the White Lotus.

Even for a time to be without this (conviction) is to be as a dead man. And if one enquires why one should be so grudging of time, the answer is, Let him who will withdraw, withdraw, let him who will practise, practise, having no care within, no business without.

109.—A man who was famous as a tree climber made a person he was teaching climb a tall tree to cut the topmost branches, but never said a word when he appeared to be in great danger. When he was getting down, and had reached the height of the eaves above the ground, he would call out, 'Don't make a false step. Come down carefully.'

Someone said, "Why do you say that now he has got so far? He might even jump down now." To this he replied, "That is so. When a man feels dizzy, on a perilous branch, he is in fear himself, and I say nothing. Mistakes always happen when an easy place is reached."

Though he was but a man of humble station, what he said was in accordance with the teaching of the sages.

It is the same with a football. It is when a difficult kick has been made, and the next appears easy, that one is sure to miss, they say.

Clouds and Wind. i.e. Poetry.

Withdraw. The spiritual withdrawal from the mundane, while *practise* means concrete devotion to religion.

110.—A man who was known for his skill at backgammon, on being asked what his method of play was, replied, "You should never play to win, but so as not to lose. Think what moves will be quickest beaten, avoid making them, and make whatever move will take most time to beat, even by a square."

In learning any accomplishment, in controlling one's own conduct, and in governing a nation, the same rule applies.

111.—This saying of a certain sage struck me as very fine, and remained in my ears: "I think it is a greater wickedness than even the four crimes and the five offences for a man to delight in spending day and night at games of checkers and backgammon."

112.—What single worldly observance is there which cannot be avoided? If you comply with the demands of society and persist in regarding them as inevitable, then your desires increase, your person suffers, and your mind is never free from care. You spend your whole life hindered by a succession of trifling duties, and anon it comes to an unprofitable close.

The night falls, the way is long, and our life already tottering. It is time to cast loose all our ties. We must not keep faith. We must not consider ceremony. People who are not of this mind may call us mad, but there is no truth in them. They may think us heartless, but we are not troubled that they revile us, nor will we listen to their praise.

113.—WHEN a man over forty who has leanings to lewdness does his best to conceal them, there is nothing more to be said; but when it shews in his speech and he jests about men and

Four crimes. Breaches of four of the five Buddhist commandments (五戒) against Murder, Theft, Adultery and Lying. The fifth, and excluded, crime is Drunkenness.

The Five Offences are (五逆) Patricide, Matricide, Murder of an Arkhan, Brewing mischief between priests, and letting blood from a Buddha.

The night falls etc. Quoted from Po-chü-i, 白居易 Biography.

women (in general) and the affairs of (particular) persons—it is indeed unpleasant and unseemly.

Things which are unpleasant to see and disagreeable to hear are: An old man mixing with young people and trying to be funny, A person of no importance talking as if he were very intimate with people of reputation, and A man of poor circumstances fond of feasting, making a great shine to entertain guests.

114.—ONCE when ŌIDONO of Imadegawa was proceeding to Saga, SAIŌ-MARU whipped up his Lordship's bulls in a place where there was running water near Arisugawa, so that they splashed up a deal of water on to the front boards of the carriage. TAMENORI who was in attendance at the rear of the carriage, said, "You young rascal! What do you mean by whipping up His Lordship's bulls in such a place?" At this ŌIDONO grew angry, and, exclaiming, "Thou, canst thou drive a carriage better than Saiō Maru? Rascal thyself!" knocked Tamenori's head up against the carriage.

This well-known SAIŌ MARU was a servant of UZUMASA and Keeper of the Oxen in his household. The women employed by Uzumasa Dono were called, one IIZAZACHI, one KOTODZUCHI, one HŌBARA and another OTOSHI.

115.—AT a place called Shukugahara a large number of *Boroboro* were assembled, reciting the Prayer to Amida, when there entered from without a *boroboro* who said, "Is there among

Making a shine. Literally,—*Kūrameku.*

Ōidono. vide No. 70.

Uzumasa. A Fujiwara Noble (Nobukiyo), Naidaijin at the time. It seems he was such a bull-fancier that he even named his servants after various types of oxen. *Iizazachi* is 'strong-kneed,' *kotodzuchi* means 'round and fat like a mallet,' *Hōbara* is 'big-bellied,' a good 'point' in a bull, and *Otoishi* is the latest born calf of a cow, considered the best.

Saiō. The villagers of Yaseohara were employed as drivers of the ox-carts used by the Court. They let their hair grow long in front, and gathered it up into a queue at the back. Perhaps the youthful appearance this gave them accounts for their all being named 'Maru.'

you a priest named Irooshi, Sirs?" The reply came forth from their midst, "Irooshi is here. Who is it that speaks?" "I am called Shirabonji. My master so and so was, I have heard, killed in the Eastern provinces by a *boro* named Irooshi. I wish to have the honor of meeting that gentleman, and avenging my master's death. That is why I ask." Irooshi replied, "Nobly asked, Sir! I did do such a thing. But an encounter here would pollute this place of devotion. Let us meet in the river-bed in front, therefore." "I am humbly grateful." "Pray let not the company present assist either party. If too many should get into trouble, it would hinder the performance of the service of Buddha."

Having thus arranged matters, the two went out to the river bed, where they pierced one another to their hearts' content, and died together.

They say that formerly there were no *boroboro*, but they began in recent times, with men who were named 'Boronji,' 'Bonji,' 'Kanji' and so on.

Wilful and determined, they appear to be devoted to the Way of Buddha, but they make strife and quarrel their business. Though dissolute and cruel in appearance, they think lightly of Death, and cling not at all to Life. The bravery of such men having impressed me, I set this down as it was related to me.

116.—THE people of ancient times never went out of their way to give names to shrines and temples, or to things in general, for that matter. They just simply named them accordingly to the facts.

Nowadays names sound as if people had racked their brains to show their cleverness, which is altogether wrong. In personal names, too, it is a useless thing to use characters which one rarely sees. A desire for curious things, a fondness for

Boroboro. Another term for *kômuso*, wandering, swashbuckling priests. They adopted as names such words as Bonji 梵字, etc. (Sanskrit), and this fact gave rise to their appellation.



'The perilous journey over here.' (Ibid. No. 120).

[From the 'Ehon Taimetzuri Gusa', by Nishigawa Sukemoto. Kioto, 1740]

uncommon opinions, is a sure characteristic of people of shallow understanding.

117.—THERE are seven sorts of people whom it is bad to have as friends.

First, Men of high rank and power.

Second, Young people.

Third, Strong people who are never ill.

Fourth, People fond of wine.

Fifth, Fierce and bold military men.

Sixth, People whose speech is false.

Seventh, Greedy people.

Good friends are three. Friends who make gifts, Doctors, and friends who are wise.

119.—A fish called *katsuo*, in the sea near Kamakura, is unequalled in that part of the country, and has been much prized of late. The old men of Kamakura say, "Up till our young days, this fish was never set before people of standing. Even the servants did not eat the head, but cut it off and threw it away."

In these latter times, even such things as these have penetrated as far as the very highest.

120.—WE could do without anything from China, except drugs. As for books, they are spread all over this country, and we could copy them. It is a foolish thing for ships from China to make the perilous journey over here, crammed with cargoes of useless things.

Is it not written, moreover, "Neither treasuring things from afar, nor prizing jewels that are rare"?

Neither Treasuring, etc. From Confucius. (孝子經).

A recent commentary points out that already a 1,000 (sic) years ago Kenkō was teaching that it is wrong to use foreign goods, and says that this shews remarkable insight. 'China' is 'Kara,' even nowadays sometimes synonymous with "foreign parts."

121.—OF domestic animals, horses and oxen, though it is a pity to have to keep them in irksome bondage, cannot be done without, so there is no help for it; dogs, too, are superior to men in the task of watching and defending, and are therefore necessary; though, as every house has one, it is well not purchase one specially.

All other birds and beasts are useless. When beasts that run are shut in houses and tied with chains; or birds that fly are thrust in cages and their wings clipped, then they long for the clouds and think of the hills and fields. They never cease from grief; and who that has a heart can take pleasure in feelings which, if he himself were to suffer them, would be unbearable? He whose eyes are delighted by torture of living things has a heart like KETSU and CHIU.

The Prince YU was a lover of birds. He watched them sporting among the trees, and made them the companions of his walks abroad. He did not capture and torture them. It is written that "in a state neither should strange birds nor curious beasts be kept."

122.—OF a man's abilities first comes a knowledge of the teachings of the Sages, by a clear understanding of Literature. Next is handwriting, which should be studied, even though not as an object in itself, as an aid to Learning.

Next should be learned the art of Medicine. Without Medicine, a man cannot care for his own body, nor help others, nor perform his duties to parents and his lord.

Next come Archery and the Riding of a Horse, from among the Six Accomplishments, and they certainly must be given attention.

KETSU 桀 king of 夏 in China, a monarch whose name, with that of CHIU 紂 king of 殷, is a byword for cruel and tyrannical behaviour. Both of them took pleasure in watching strange forms of torture.

Literature: 'Fumi,' meaning the philosophical classics and the sutras.

Six Accomplishments. These are (1) Etiquette, (2) Medicine (3) Archery (4) Horsemanship (5) Writing (6) Counting.

A knowledge of Letters, Arms and Medicine cannot in truth be done without; and a man who will learn these cannot be said to be an idle person.

"Food is man's Heaven," and it must be accounted a great virtue in a man to know how to prepare well-tasting food.

Next is Handicraft, which has a thousand uses.

Beyond these, too many accomplishments are a source of shame to high and low. Skill in poetry, talent for music are fine and admirable qualities; but though Sovereign and subject may prize them, nowadays a condition of things has been reached where it would seem foolish to (expect to) govern a state by their means. Though gold is superior, it cannot equal iron in the multitude of its uses.

123.—A MAN who spends his time doing unprofitable things must be called both foolish and wicked. There are many things to be done, which may not be neglected, for Country and for King. The leisure that is left from these is little enough. It must be cherished.

Of these things which a man must perforce attend to for his own person, first comes his Food, second, his Clothing, and third, his Dwelling.

The chief business of man is none other than these three. To live peacefully, without being hungry, without being cold, without being harmed by wind and rain—this is Happiness.

Nevertheless, to all men there comes Sickness, and the sorrow brought by the attacks of Sickness is hard to bear. The art of Healing should not be forgotten.

Food is man's Heaven. Quoting from 書經. Heaven 天 is that in which Life depends. Similarly "People are the Heaven of the Sovereign. Food is the Heaven of the People."

Handicraft is 細工, 'fine work,' and probably means such manual accomplishments as carving wood, etc., which would serve a variety of practical purposes.

Music and Poetry. While ornamental, serve no practical purpose; for though in olden times they sufficed to influence men's hearts to good, in these degenerate days a ruler must adopt more forcible methods of persuasion.

Not to have got these four things, together with Music, is to be poor. Not to be lacking in them is to be rich. To seek to obtain more than these four is Luxury. These four things, for one who is frugal, who can say that they do not suffice?

125.—ONCE, those left behind (by one who died) invited a certain holy man to perform the ceremonies of the 49 days. So beautiful was his exposition of the Law that everyone shed tears. After he had left, those who had heard him were talking together; remarking that to-day they had been more than usually impressed; whereupon someone replied, "Why, of course—since he's so like a Chinese dog." Meaning that the priest was so like a Chinese dog that he must have all the Chinese learning.

Whereupon their feeling of wonder vanished, and they were all amused.

What a way of praising a priest!

Again, so said someone, for one who wishes to persuade another to take wine, first to drink himself and then to offer it to the other is as if one were about to cut another with a sword. In each case we have an edged weapon. Taking it up, and first cutting our own head off, we cannot wound another. Getting drunk first oneself, and lying down, others will hardly take any.

This was very funny. Had he made a trial with a sword, I wonder.

126.—SOMEONE once said, "When once party has lost heavily at gambling, and proposes to stake his all, the other party should not play. He should recognize that the moment has come when the luck will turn and his opponent win time

126. Not much instruction can be derived from this paragraph, for an alternative reading makes it appear that the loser, recognizing that his opponent is in the vein, should risk no more, but be content with what is left. The first interpretation is better, however; otherwise, good gambler loses its point.

"after time. A good gambler is one who knows when this
"moment has come."

127.—If there is no advantage in changing a thing, it is better not to change it.

128.—THE Dainagon Masafusa was a good man, of fine understanding. His Majesty the retired Emperor had the intention, indeed, of making him a general, but, about this time, someone attached to His Majesty's person said, "I saw a very evil thing just now." "What was that?" enquired His Majesty, and the reply was, "I saw, through a hole in the fence, Masafusa cut off the legs of a live dog, in order to feed his hawks." His Majesty was disgusted, and he did not promote Masafusa.

Though it was strange of such a personage to possess hawks, the story of the dog's legs was without foundation. The slander was a great pity, but His Majesty's displeasure on hearting of such a thing was noble.

Those who find it a pleasant sport to kill living things, or to hunt them or make them fight, are akin to beasts of prey.

If we carefully observed the condition of all beasts and birds, down even to the small insects, we see that they love their children and are fond of their parents; that male and female consort together; that they feel jealousy and anger; that their desires are manifold; that they cherish their bodies and grudge their lives—all much more so than men, and this entirely because they have no Reason. Is it not pitiful indeed to give pain to such as these or to deprive them of their lives.

A man without the sentiment of mercy towards every single thing that has Feeling acts contrary to the principle of Humanity.

127. Meaning, e.g. that old customs, which are not in themselves harmful, and the abolition of which would bring no benefit, may as well be left unchanged.

128. *The retired Emperor.* 院, meaning Go-UDA.

General. A Taishō, commander of the Household Troops,—a high appointment.

Strange. If he had been a thoughtful Buddhist, he would have realized that hawks, being takers of life, should not have been in his possession at all.

129.—THOUGH the joys, the angers, the griefs and the pleasures of older people are all empty and unreal, yet who is there that does not firmly believe them to be something real and actual?

More harm is done to a man by afflicting his mind than by hurting his body.

Sickness, too, is chiefly come by through the mind. Sickness from without is rare. Though there is often no effect when a man takes drugs to make him sweat, let him once have some cause for shame or fear, and he will most surely drip with sweat—and this, it must be marked, is the work of the mind. We are not without the example of him who inscribed the tablet of RYŌUN and became a white-haired man!

130.—THERE is nothing better than to refrain from Contention; to yield oneself, and to follow others, to put oneself last and others first.

Those who like games where the players compete for victory do so because of the pleasure they get from winning. But if a man rejoices because his skill excels another's, it follows that he will find it unpleasant to lose. Still less will he take pleasure in playing a game to rejoice another by losing himself.

To get amusement oneself making others feel dissatisfied is contrary to Morality.

Even when jesting among friends, one man will hoodwink and deceive another, taking pleasure in his superior knowledge. This, again, is against Propriety. Many a long continued hatred, of every sort, is thus first formed, arising out of some convivial gathering. All these are the fault of a love of contention.

If you have a mind to excel others, then let your only desire be for Learning, that you may excel them in Wisdom.

RYŌUN 凌雲 "Cloud-topping." The name of a lofty pavilion. The writer of the tablet was hauled up to the top in a basket, and when he came down his hair had turned white. The story occurs in the 三國史.

Learning. Of course meaning the study of Religion and the philosophers.

For, if you study the Way, then you will learn not to be proud of your Virtues, and not to contend with your fellows.

It is the power of Learning alone that makes men give up high Office and throw away Great Profit.

131.—WITH the poor Propriety is Money, with the old Propriety is Strength.

To know your own condition, and to refrain immediately from what is beyond you reach is Wisdom. If you are not allowed to do so that is the fault of others; but if you persistently strive, not knowing your condition, that is your own fault. If a poor man does not know his condition, he steals. If a man of impaired strength does not know his condition, he falls sick.

132.—THE name Toba no Tsukurimichi was not given after the Toba Pavilion was built, but is an old name. In the Ribō-ō-ki, it is written that the voice of His Highness Motoyoshi was of such excellence, when he was making the Address to the Throne on the First Day, that he was heard from Taikiokuden to Toba no Tsukurimichi.

133.—IN the Imperial Bedchamber the pillow is to the East. The pillow is placed to the East in order to receive the influence of Light. Confucius too lay with his head to the East.

Propriety 禮. As mentioned above, this stands for social duties as opposed to abstract Morality or Virtue, 德. The gist of the passage is that men will not realize their limitations, either of position or ability. A poor man thinks the demands of Propriety can only be fulfilled by spending on others money which he cannot spare; a weak man by using for others strength, of which he has but little. One should be content with one's station in life and one's natural gifts.

Toba no Tsukurimichi 鳥羽ノ作道. The palace of the retired Emperor Shirakawa. Toba was a southern suburb of the ancient Capital. As proof that the name is not new, Kenkō quotes chronicles of the reign of Daigo, long before the Tobaden was built.

Ribō-ō-ki. Ribū 李部 is the Chinese equivalent of 式部, Department of Ceremonies. The Ribō-ō was an Imperial Prince (王), Shigeakira. The chronicles are still extant and consulted by students.

In the arrangement of bedchambers in some mansions, however, a Southward pillow is common.

The Emperor Shirakawa used to sleep towards the North. The North is inauspicious. Moreover Ise is to the South, and people asked how it was His Majesty put the direction of the Great Shrine behind him. But in worshipping the Great Shrine from afar the Emperor faces to the South East, not the South.

134.—A certain *sammaisō* of the Hokke temple of Takakura-In, a Rissshi, once took a mirror and looked carefully at his face. So grieved was he at the ugliness and meanness of his own appearance that even a mirror was hateful to him, and afterwards for a long time he was afraid of a mirror, and never took one in his hand. He did not mix at all with others, but kept in seclusion, only performing his duties in the temple. Such is a tale I was told, and thought it a very rare story.

Even those who have an air of being wise judge of others only, and do not know themselves. It cannot be in reason to know others and not to know oneself. Therefore one who knows himself may be said to be a man who has knowledge.

Though our looks be unpleasing, we do not know it. We do not know that our hearts are foolish. We do not know that our skill is poor. We do not know that our station is lowly. We do not know that we grow old in years. We do not know that sickness attacks us. We do not know that death is near. We do not know that we have not

Shirakawa was a devout Buddhist and being prepared for death at any moment, slept in the posture of Shaka entering Nirvana—reclining on the right side, the head to the North, the face to the West.

Ise being the shrine of the Sun-Goddess, it would be wrong to sleep with the feet towards it, but, as Kenkō points out, the Emperor, when worshipping from his palace in Kiōto, faces South East for Ise.

Sammaisō. A priest, here of the Hokke sect, whose duty it is to perform *Sammai* (Sanskrit, *Samādhi*), an intense absorption in self, which excludes all sensation of external things. This priest was a *rissshi* 律師, one of the higher grade, next below *sōdzu*, 僧都.

attained the Way we follow. We do not know what evil is in our own persons, still less what calumny comes from without.

But, you may say, our looks can be seen in a mirror, years may be known by counting, and we are not unaware of our character, though, because it cannot be helped, it appears as if we were unaware thereof. Nevertheless you are not told to change your looks, nor to make young your years. If you know your unskilfulness, why do you not withdraw? If you know you have grown old, why do you not live in tranquil ease? If you know your behaviour is foolish, why should your thought be not your deed?

It is ever a shame for a man to mix in company where he is not liked and welcomed. Ugly in looks and base in feeling, to take service; lacking knowledge, to mix with great minds; having meagre accomplishments, to sit beside men of parts; with snow-white head, to go among those in their prime; nay, more! to desire what cannot be attained, to grieve at what cannot be compassed, to await what will not come, to be dreaded by others, to flatter others—this is not a shame put on a man by others, but it is he who shames himself, drawn on by his own greedy heart.

And why greed never ceases is because men never surely know that Now and Here has come the great occasion, the end of life.

135.—ONE SUKESUE Dainagon Nyūdō, meeting the Prime Minister the Chiujiō TOMOJI, said to him "Whatever question you ask me I will answer. No matter what."

"I wonder," said TOMOJI. "Well," was the reply, "pray dispute with me!" "Of serious matters I have not even a scrap of learning, so it is useless to question you concern-

Your thought, your deed. A quotation. "Kore wo omou koto, kore ni ari." 念茲, 在茲, meaning that what is earnestly felt to be *is*; so that he who has a sense of his own foolishness ought to feel that he should do better, and consequently to do better.

ing such. I will do myself the honour of asking about some trifle, some piece of nonsense, which I do not understand."

"The more so if it is some small matter of our own country, whatever it be I will make it clear to you."

The retinue and the women in waiting thought this a diverting dispute, the more so if the discussion should take place before His Majesty. So they arranged that he who was defeated should provide a feast, and they were summoned together to the Presence. Then TOMOUJI said, "There is something which I have been used to hear from my youth up, but have never understood. What is the meaning of the words UMANOKITSURVÖKITSUNINOWÖKANAKAKUBÖREIRIKURENDO? I pray you tell me.

The Dainagon was at a loss. "This is nonsense," he said, "and there is no need to answer."

"Yes," replied TOMOUJI, "but did I not arrange with you that, since of course I have no deep learning, I should ask you some piece of nonsense?"

So the Dainagon lost, and, they say, had to pay his forfeit most handsomely.

136.—THE Physician Atsushige, when in attendance on the late Emperor-in-Retirement, was once asked by His Majesty, when His meal was served, what was the efficacy, and how to write the names, of the various dishes. He replied from memory, and said, "I pray Your Majesty will deign to compare this with the book *Honsō*. I think there will not be a single mistake." At that moment the Home Minister ROKUJŌ entered. "Here

Our own country. TOMOUJI, having no classical, Chinese knowledge, will ask some question relating to Japan, which, says Sukesue, will be the easier to answer, since it does not need classical, i.e. Chinese scholarship.

Umanokitsuryō etc. Neither Sukesue nor anyone else has ever been able to find the meaning of these syllables. It is suggested that they are a charm to be uttered when a horse is sick.

Honsō. 本草 a common title for herbals.

ROKUJŌ. The Dainagon *Arifusa*, a calligraphist and poet of repute, and Minister under Hanazono.

is a chance to learn something," said Arifusa—"Now what is the radical in the character for *salt*?"

'It is the radical *Earth*' said Atsusiage.

"Ah! Now the extent of your talent is already clear! That will do. There is nothing to admire." At which words there was a burst of laughter, and Arifusa withdrew.

137.—ARE we only to look at flowers in full bloom, at the moon when clear?

Nay, to look out on the rain and long for the moon, to draw the blinds and not to know the passing of the Spring—these arouse even deeper feelings. There is much to be seen in young boughs about to flower, in gardens strewn with withered blossom. Where, in the titles of verses, it is written "On going to see the blossoms, but they had too quickly fallen and passed away" or "On being prevented from going to see the blossoms," are the verses inferior to those written "On seeing the blossoms"?

Men are wont to regret that the moon has waned or that the blossoms have fallen, and this must be so; but they must be perverse indeed who will say, This branch, that bough is withered, now there is nought to see.

In all things, it is the Beginning and End that are interesting. The love of men and women,—is it only when they meet face to face? To feel sorrow at an unaccomplished meeting, to grieve over empty vows, to spend the long night sleepless and alone, to yearn for distant skies, in a neglected home to think fondly of the past—this is what Love is.

Rather than to see the moon shining over a thousand leagues, it sinks deeper into the heart to watch it when at last it appears towards the dawn. It never moves one so much as when seen, pale green over the tops of the cedars on distant hills, in gaps between the trees, or behind the clustering clouds

The radical for salt. The correct character is 鹽, where the radical (the question was actually about the *hen* 偏) is doubtful. There is no *hen*, and the form 塩 is incorrect.

after showers of rain. When it shines bright on the leaves of oak and evergreen, and they look wet, the sight sinks deep into one's being, and one feels 'Oh! for a friend with a heart,' and longs for the capital."

And must we always look on the moon and the blossoms with the eye alone? Nay, in the very thought thereof, in the Spring though we do not go abroad, on moonlit nights though we keep our chamber, there is great comfort and delight.

A well-bred man does not show strong likings. His enjoyment appears careless. It is rustic boors who take all pleasures grossly. They squirm and struggle to get under the blossoms, they stare intently, they drink wine, they link verses, and at last they heartlessly break off great branches. They dip their hands and feet in springs; they get down and step on the snow, leaving footmarks; there is nothing they do not regard as their own.

It was a most strange way in which some people of this sort behaved who went to see the Festival. The sights, said they, were very late in coming, and meanwhile it was useless to be on the staging. So they went into an inner room, where they drank wine, ate food, and played checkers, backgammon and other games. They left someone on the staging, and when he cried 'It's coming' they all rushed up pell-mell, fit to burst their livers, and pushing forward the blinds leaned out till on the point of falling. They stared as if they did not mean to miss a single sight, making remarks on everything, and then, when it had gone by, they went down again, saying, "Until the next comes." It seems that all they wanted was to see the sights. The better sort of people in the Capital doze, and see nothing at all. Young people, and those of the lower orders, those serving the shrines, or those in attendance on others, do not stretch forward and look over

A friend with a heart. A friend with a fine appreciation of the beauties of nature, who could enter into one's feelings.

people's shoulders, in an unsightly way, and there is no one who is intent on seeing at all costs.

WITH the soft beauty of hollyhocks that are just hung everywhere about, the charm of stealthily approaching carriages before the break of day, when you guess That is so-and-so and That is so-and-so, and there are coachmen and servants you know by sight—it is not wearisome to watch all sorts of folk, some queerly, some gaily dressed, going to and fro.

When night falls, whither have gone the carriages that stood in rows, and the close ranks of people? They soon become scarce, the noise of carriages dies down, blinds and mats are taken away. The scene grows to loneliness before one's eyes, saddening indeed as one feels that this is the way of the world.

To see the streets is to see the Festival. You know from the many people you recognize, of the crowd who pass to and fro before the staging, that the number of people in the world is not so very large—so small, indeed, that even were you appointed to die only when all these had passed away, you would have but a little time to wait.

If you pour water into a large vessel, and make a tiny hole in it, though it drips but a little, yet if it goes on steadily leaking, soon there is none left.

Of all the many people in the Capital, there cannot be a day when some one does not die. Even if it is only one or two in a day, though there will be days when many will be taken to Toribeno, to Funaoka, and other moorland places, there is no day on which none are taken.

Therefore the dealers in coffins can never make enough to keep a stock.

Hollyhocks. The streets were decorated with these flowers (*aoi*) and they are frequently mentioned in contemporary literature. In a catalogue of "Things which excite regret for the past" in the *Makura no Sōshi*, we find "withered hollyhocks,"—which served to remind one of the bright days of the Festival. The following section (138) deals with this custom.

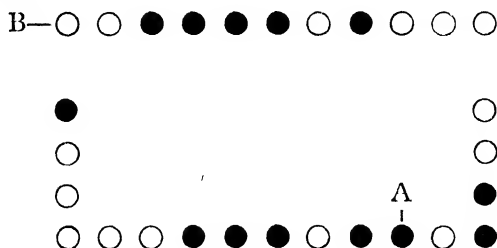
Young or strong, it matters not, the unforeseen is Death. That you have escaped it until to-day is a miracle, for which to be thankful. Can you even for a little space think tranquilly of Life.

It is like making with backgammon counters the pattern called *mamagodate*. When they are arranged you cannot tell which will be taken; but when you count, and take one, the others seem to have escaped, and yet, when you count again, and light on one after another, not a single one remains.

When soldiers go forth to war, knowing they are near to death, they forget their homes, they forget their own selves. In a thatched hut, withdrawn from the world, peacefully enjoying the rocks and streams, vain it is to hear of these things and feel that they concern you not. Into the still recesses of the mountains shall not the enemy Change come warring? To face that death is the same as to march to the field of battle.

138.—ONCE a certain person had all the hollyhocks taken down from his blinds when the Festival was over, saying they were no longer of any use. I thought this was unfeeling, but as it was done by a great man, supposed it was the proper thing. But there is a poem by Suwō no Naishi :

Mamagodate. An arrangement of black and white checkers in the following order.



If you count clockwise starting from Λ, and remove the 10th checker, and continue from the next, then remove the 10th checker therefrom, and so on, all the white checkers but B will be removed. Continuing then from B in the same way, all the black checkers are taken, leaving only B, which, strictly speaking, should also be removed.

“ in vain they hang on the blinds,
 the withered leaves of holly-
 hocks that we cannot see
 together,”

which she is said in her Collected Poems to have composed about the withered leaves of hollyhocks stuck on the blinds of the main building (of the Palace). In the descriptions of old poems, too, we find “A poem sent attached to withered hollyhocks.” In the *Makura no Sōshi* also it is written, “Things that excite regret for the past—withered hollyhocks,” which strikes me as very fine and touching. In the *Tales of the Four Seasons* Kame Chōmei writes, “The hollyhocks after the Festival remained on the beaded blinds.”

How is it possible to throw away without regret what anyhow of itself anon must wither? Again, since it is said that the scent-balls hung on the curtains in the doorways of the Palace are changed for chrysanthemums on the 9th day of the 9th Month, the irises must remain until the chrysanthemum time. After the Dowager Empress Biwa had passed away, Ben no Menoto composed a stanza on seeing that withered iris scent-balls still hung on the inside of the old curtains.

139.—TREES that is desirable to have about the house are the pine and the cherry. Of pines the *goyō* is good. Single blossoms are best. There used to be double cherries only at the Capital at Nara; it is of late they have become common. The blossoms at Yoshino and the Sakon cherry are all single.

Scent-balls. These are *kusudama* 薬玉, balls made of flowers (in this case iris) containing a bag of some scented drug, and having suspended from them a number of silken cords of five colours. At the festival on the 5th of the 5th month these were presented to his courtiers by the Emperor, who tied them to their elbows, or hung them on blinds and pillars. They were supposed to ward off disease.

A stanza. It is not given here being meaningless in translation.

Goyōmatsu. *Pinus parvifolia.*

The double cherry is exaggerated and specious. It is an oddity. It is better not to plant it. The late cherry too is disagreeable, and those which insects have got at are nasty. Of plums the white and the pink, blooming early, and the double red with its lovely scent are all charming. The late plum flowers together with the cherry, so that it is less favoured, and sad it is to see its blossoms, overwhelmed by the cherry, clinging withered to their branch.

KIÖGOKU NYUDÖ CHÜNAGON said that the single ones, blooming first and falling, gladdened the heart sooner, and so he planted single plum-trees near his caves. Two of these are left to this day at the Kiogoku-den, on the side of the house facing South.

Willows again are pleasing. More lovely than all the flowers and red autumn leaves is the young maple of the 4th month. Both orange and vine should be old and big.

Flowering plants are kerria, wisteria, iris and pink. For ponds the lotus. Autumn plants are *ogi*, *susuki*, *kichikō*, *hagi*, *ominaeshi*, *fujibakama*, *shioni*, *waremoko*, *karukaya*, *rindō*, *kiku*,

Double cherries are said to have been planted at Nara by Shōmu (聖武), while the Yoshino cherries sprang from the staves of the gods.

Sakon Cherry. The *Sakon no Sakura* and the *Ukon no Tachibana* are famous trees, in the courtyard of the *Shishinden*, which were given Court rank. Their sites are still pointed out to visitors to the Palace.

Clinging withered. The plumblossoms wither before they fall.

KYÖGOKU NYUDÖ CHÜNAGON. The poet Sadaiye.

ogi 萩 the reed.

susuki 菰 eulalia.

kichiko 桔梗 the kikyō.

hagi 羽衣 lespedeza.

ominaeshi 御蔭草 patrinia.

fujibakama 藤袴 Eupatorium.

shioni (shion) 紫菀 aster.

waremoko 萎れ木 burnet.

karukaya 苦草 patrinia (also called *otokoeshi*, to dist : from *ominaeshi*).

rindō 忍草 gentian

kiku 菊 chrysanthemum.

kigiku 黄菊 " (yellow).

kigiku, and *tsuta*, *kudzu* and *asagao* are good, on a small, low bank, not in too great profusion.

Apart from these, all uncommon things, with names that sound hard and foreign and unfamiliar flowers, are not at all desirable. Strange and rare things are mostly what amuse people of bad breeding. It is better to be without such.

140.—‘THE body dies, the treasure left behind.’ Such is not the conduct of a wise man.

It is stupid to store up bad things. It is vain to set your heart on good things—and still more regrettable if they are many and extravagant.

It is an unseemly thing when people quarrel over what is left behind, saying “I must get it.” If there is someone for whom you intend it afterwards, better surrender it to him while you are alive. Have those things which cannot be dispensed with for your daily use. All other things are better done without.

141.—HIS Eminence GYÖREN of the Hiden-in, whose lay name was Miura —, was a warrior beyond compare.

A man from his old home came to talk to him, and said : “What the people of Adzuma say can be trusted. The people of the Capital give fair answers, but they are false.”

The sage answered “No doubt you think so ; but I have lived long in the Capital, and, now that I have grown used to them, my view is that these people are not worse at heart. It is because in general they are soft-hearted and feeling, that, being unable to refuse plainly what others ask, they cannot speak out fully. They do not answer weakly thinking to deceive, but, as they are all poor people who cannot do as they would, it must often happen that, against their will, they are unable to carry

tsuta ivy

kudzu pueraria (a creeper).

asagao convolvulus.

out their intentions. The Adzuma people, though I am one of them, have in truth no warmth of heart, and are deficient in kindness. Being altogether strong-minded, and outspoken, they say No at the outset and there is an end of it. Being prosperous and rich, people trust them."

Such was his explanation. This good man's speech was inelegant and harsh; so that I wondered how he could have any thorough understanding of the Sacred Teachings; but after this saying, I came to admire him, and felt that it was a good thing that, he, out of the many, with such a such kindly side, should have charge of the temple.

142.—EVEN men who seem heartless sometimes say a good thing.

A certain wild barbarian of fearful appearance, meeting a neighbour, said, "Have you any children?" "Not one," he replied. "Then you cannot know the Pity of Things, and all your doings must be with an unfeeling heart." This was a terrible saying, but it must be so, as he said, that by children men come to feel the Pity of Things. Without the natural affections, how could there be any love and compassion in the heart of such a man. Even those who are without filial affection, when they themselves have a child, realize their parents' love.

One who has forsaken the world is entirely alone and destitute; but it is wrong to despise utterly the common flattery and strong desires of those whose ties are many. If you put yourself in their place you will in truth feel grief. For the sake of their parents, for the sake of wife and child, they will forget shame, and they will steal.

Therefore is it better, rather than only to put bonds on thieves and punish wrong doing, so to rule the world that the people of the world do not suffer from hunger and cold. When a man has not a common livelihood he has not common

Common flattery. They must be obsequious.

feelings. When a man is in extremities he steals. When the world is ill-governed then the pains of cold and hunger are present, and crime will not cease.

Having caused a people to suffer and break the law, then to punish them, is a cruel business.

And further, if you ask how to do good to men, the answer is, if those above give up their wasteful luxury, soothe and foster the people, and encourage agriculture, there can be no doubt that those below will profit.

It is he who, having the common share of food and clothing, yet will do evil, that must be called the true Thief.

143.—WHEN you hear folk talking of the splendid way in which a man has met his end, you would think that they would feel admiration if only it were said that it was peaceful and undisturbed; but foolish people add talk of strange and doubtful appearances, and praise his words and behaviour according to their own likings,—which, one feels, is contrary to what he himself would have wished in life.

This great occasion is one which even incarnated saints cannot determine, and scholars of wide learning cannot calculate. If one's own heart is not at fault, it matters not what others see and hear.

145.—THE body-guard I Iata no Shigemi said to the Hoku-men Shimotsuke no Nyūdo SHINGWAN, "You are destined to fall from your horse. You should take great care." SHINGWAN did not believe it, but one day he fell from his horse and died.

People thought this saying of one so skilled in the art was miraculous. They asked what the sign was. He said "He had a very loose seat, and was fond of spirited horses. That is why I made the prediction. When have I been mistaken?"

146.—MYŌUN ZASU meeting a diviner asked "Am I in danger by the weapons of war?" The diviner replied, "Indeed the sign is there." "What is the sign?" he asked. "Your

lordship being one who is not likely to be in danger of a violent death, the mere fact that you should think of it and ask the question is already an omen of that danger?"

And he did actually die, struck by an arrow.

147.—PEOPLE have started to say of late that if the moxa is applied in too many places a man becomes unclean for the sacred offices. No such thing can be seen in the Precedents or the Rites.

148.—PEOPLE over 40, in applying the moxa, have a rising of vapours unless the *sauri* is burned. It must be applied here.

149.—ROKUSHŌ should not be put to the nose and smelled. It is said to contain a small insect which enters by the nose and feeds on the brain.

150.—It is often said that a man who would acquire any Accomplishment should take care not to let others know while he is yet unskilful, for it is by coming forward after having thoroughly studied and learned that he will gain admiration.

Such people, however, cannot acquire a single Accomplishment. A man who, from the time he is awkward and untrained, will mix with those who are skilful and not be ashamed of laughter and ridicule, and who stubbornly continues in his

Myōun 明雲 *Zasu* 座主 is the title of the chief priests of the Enryakuji—first held by a disciple of Denkyō Daishi in 天長.

Being a holy man he was not likely to meet his death in fighting. As a matter of fact, he was shot, and then despatched, by one of Yoshinaka's men at the time of the assault (1184), on Go-Shirakawa's palace (Hōjūji), where he and others from Hieizan had come to help the Emperor. The whole story is told in the Gempei-Seisuiiki.

Precedents. Such works as the *Engishiki*, *Engikaku*, etc.

Works on the *moxa* state that the application at the *sauri* (a spot just below head of tibia) cures dizziness, a common complaint in those over 40.

Rokushō 鹿茸. A powder, used in Medicine, compounded of the horns (some authors say the gut) of a deer.

attachment, even though without the natural gift, will as the years go on, by dint of persistence and care, at last reach a degree of skill greater than those who, being gifted, are indifferent. His high virtue recognized, he will gain an unequalled name.

Some of the most skilful men in the world have at first been said to be incapable, great shame has been put on others.

But if a man strictly observe the rules of his Way, and keep a rein on himself, then, no matter what Way it be, he will be a Scholar of renown and the Teacher of multitudes.

151.—A certain person has said, that Accomplishments in which skill is not attained by the age of fifty should be abandoned. Their zealous study will bring them to no goal. People cannot laugh at an old man, and for him to mix with the multitude is a pitiful and unpleasant sight.

It is better altogether, and more seemly, to give up all tasks and be at leisure. He is of low understanding who spends a whole life irked by common worldly matters. If there is a thing you feel is desirable, then, though you may have it taught you, it is well to withdraw when once, knowing the substance thereof, you are no longer in darkness. But to withdraw without having had any desire from the first—that is best of all.

152.—THE sage JŌNEN of the temple called Saidaiji was bent at the loins, his eyebrows were white,—he had in truth a look of high virtue. When once he came to the Imperial Precincts, the Home Minister SAIONJI crying "Lo! how venerable," appeared to feel great faith in him. Lord Suketomo seeing this, said "It is because he is an old man," and some time after

Bring them to no goal, because they must presently die. They will, moreover, never be corrected, because people do not like to cast ridicule on their seniors; and it looks incongruous for an old man to mix on equal terms with his juniors.

Suketomo. One of Godaigo's great advisers.

he came, the tale goes, to the Minister, leading a shaggy dog, wondrous old and lean, whose hair had fallen out, and said, "Is not this a venerable sight!"

153.—WHEN Tamekane Dainagon Nyūdō had been captured and was being led to the Rokuhara surrounded by soldiers Lord Suketomo near Ichijō saw this and said, "This is noble. This ought to be a man's object in living!"

154.—It was he who taking shelter from the rain in the gateway of the Tōji where a number of cripples were assembled, and seeing that they were all deformed in various ways, some with arms and legs bent, some twisted, some turned backward, thought to himself. "They are, every one, singular freaks. By all means, they must be cherished." But, as he gazed at them, soon the feeling of interest wore off, and he began to find them ugly and loathsome, and thought "There is nothing like that which is simple and ordinary." When he returned home, though hitherto he had been fond of dwarf trees in pots, and used to seek those out that were strangely bent and twisted to rejoice his eyes, he now felt that their charm was gone, that it was like being fond of yonder cripples, so he pulled up and threw away all his trees that were planted in pots. This must have been the case.

155.—A MAN who would follow the world must first of all be a judge of moods, for untimely speeches will offend the ears and hurt the feelings of others, and so fail in their purpose. He has to beware of such occasions.

But falling sick, and bearing children, and dying,—these things alone take no account of moods. They do not cease because they are untimely. The shifting change of Birth, Life, Sickness and Death, the real great matters, is like the surging

Tamekane was captured by the Hōjōs.

Object in living to die for Emperor.

flow of a fierce torrent. It delays not for an instant, but straightway pursues its course.

And so, for both priest and layman, there must be no talk of moods in things they must needs accomplish. They must be free from this care and that, they must not let their feet linger.

It does not turn to Summer after Spring has closed, nor does the Fall come when the Summer ends. The Spring betimes puts on a summer air, already in the Summer is the Fall abroad, and anon the Fall grows cold. In the tenth month comes a brief space of Spring weather. Grass grows green, plum blossoms bud. So with the falling of leaves from the trees. It is not that the trees bud once the leaves have fallen, but, because they are budding from beneath, the leaves unable to withstand the strain perforce must fall. An onward-urging influence is at work within, so that stage presses on stage with exceeding haste.

This again is exceeded by the changes of Birth, Age, Sickness and Death. The four seasons have still an appointed order. The Hour of Death waits for no order. Death does not even come from the front. It is ever pressing on from behind. All men know of Death, but they do not expect it of a sudden, and it comes upon them unawares. So, though the dry flats extend far out, anon the tide comes and floods the strand.

156.—THE Banquet when a Minister takes office is usually held in a suitable place lent for the purpose. Uji no Sadaijin's was held in the Tōsanjō Palace. Though it was at the time occupied by the Emperor, His Majesty was pleased to move elsewhere as it had been asked for.

Though there is no particular reason therefore, it was an ancient practice to borrow the palace of the Dowager Empress.

157.—IF we take up a pen, it suggests writing, if we take up

a musical instrument we think of making music. If we take up a wine cup, we think of wine; if we take up dice, it suggests gambling. Ideas always come from association with acts, and we should never even for a moment indulge in wrongful amusements.

If we just glance at a verse of Holy Writ, without effort we are aware of the text that follows and precedes. So of a sudden the evil of many years may be reformed. If we had never chanced to open the Book at that moment, how should we have known this? Such is the virtue of association.

If, without any impulse of the heart whatever, we kneel before the Buddha, take up the bell, take up the book, then even while we are carelessly performing pious tasks, a good work is of itself being done. If even with wandering minds we sit on the prayer mat unawares we become absorbed in contemplation.

Action and principle are fundamentally the same. If the outward appearance do not offend, the inward reality is certain to mature. We should not insist on our unbelief, but honour and respect these things. (i.e. Religion).

158.—A certain person asked, "What do you understand to be the reason for throwing away what is left at the bottom of a wine cup?" I replied "One talks of *Giôtô* 凝當 (bottom congealing) so I suppose it means throwing away what congeals at the bottom." "No," he said, "That is not so. It is *Giôtô* 魚道 (fish path). It is to leave something to pour out and rinse the place which the mouth has touched."

159.—THE *mina-musubi* is a series of knots tied in a cord, so called because it resembles the shell called *mina*. This is what a certain person of high degree said. It is a mistake to say *nina*.

Fish path. Because a fish, though swimming in the great waters, is said to keep to one path. So the wine which is left in the cup, when finally thrown away, must flow over the same path as that which was drunk, and thus cleanse the place the lips have touched!!

160.—Is it wrong to say *utsu* instead of *kakuru*, of a tablet over a gateway?

Kade no Kōji no Nihon Zemmon said *kaku*.

It is also wrong to say *utsu* of a staging for sight-seeing? It is usual to say *utsu* of planking laid on the ground. Of stagings one should say *kaman*.

Similarly it is wrong to say *goma taku*. One says *goma suru* or *shū suru*.

In *Gyōhō* 法行 it is wrong to read Hō with the pure sound. It should be read with the impure sound, *Gyōbō*, said the Chief Priest of the Seiganji.

There are many similar cases in words we commonly use.

161.—THE blossoms are said to be in their prime 150 days after the winter solstice, or 7 days after the equinox; but it is on the whole correct to say 75 days from the first of Spring.

162.—THE rector (shōji) of the Henjōji for a long time made a habit of feeding the birds in the pond. He spread food about up to just inside the temple, leaving one door open; and then, when a countless number of them had got inside, entered himself, shut the place up, and caught and killed them.

Some children cutting grass heard what seemed to be fearful things going on. They told people about it, and the men from the village rose and entered the temple, where they saw the priest, mixed up with a mass of frightened, fluttering geese, knocking them over and wringing their necks.

They seized him and brought him to the Commissioner's

The correct usages are *gaku kakuru*, *hirabari utsu*, *sajiki kaman*. Note the omission of the particle *wo*.

Goma 護摩 is Sanskrit, meaning to light a holy fire, therefore *taku* is tautological.

The blossoms, etc. 150 days from solstice is in May, 7 from equinox is March 28, while 75 days from the first of Spring (i.e. New Year's day of Lunar Calendar) is the middle of the 3rd lunar month,—somewhere near April 15, which is about correct for Kiōto.

Court. He was sent to gaol, with the birds he had killed hung round his neck.

This happened in the time when Mototoshi Dainagon was Commissioner.

163.—The people of the Bureau of Astrology had an argument as to whether there should be a dot in the character 太 of 太衛.

Morichika Nyūdō said : The Konoe Regent has a writing on astrology, with notes on the back in the hand of Yoshihira. There it is written with the dot.

164.—WHEN people meet they are never for a moment silent. They always speak. Listen to what they say, and it is for the most part unprofitable talk,—popular rumours, gossip about people, doing little good and great harm to themselves and others. When conversing of such things, they do not know that it is without profit for either of them.

165.—It is unpleasant to see how people from the East mix with people of the Capital, and people of the Capital go to the East to set themselves up in the world, and priests of every sect leave their monasteries and temples—all mixing in a society with customs not their own.

166.—WHEN we look at the tasks with which men busy themselves, it is as if, having made a snow Buddha on a spring day, they would fashion ornaments of gold and silver and jewels and erect a shrine and a tower for it. Is it likely that they will be able to get the building ready and install the image safely in its place? So long as men's lives, also, appear to last, and all the while are melting from beneath like snow, many are the tasks they look forward to complete.

167.—It is the usual thing for those who are devoted to a particular Art, to say, and to feel in their hearts, when they are watching a performance of some other Art, "Ah! If this were only *my* Art, I should not thus look on without interest." But this is quite a wrong feeling. Rather if they be envious of the knowledge they do not possess, should they say "Alas! How enviable! Why did I never learn this?" To parade one's own wisdom and strive with others is of the same sort as a horned animal lowering his horns, a tusked animal baring his tusks. For man not to boast of Goodness, not to strive with others, is Virtue.

It is a great error to be superior to others. Those who, being of high estate, or exceeding talent, or famous lineage, feel themselves superior to others, even though they do not say so in words, offend somewhat in their hearts. They must take care to forget these things. It is such Pride as this that makes a man appear a fool, makes him abused by others, and invites Disaster.

A man who is truly versed in any Art will of his own accord be clearly aware of his own deficiency, and therefore, his ambition being never satisfied, he ends by never being proud.

168.—WHEN an old man excels in knowledge and skill in one particular thing, so that it is said, "When he is gone of whom shall we enquire?", then it is not in vain that he still lives, to uphold the cause of the aged. But though this is so, his very devotion to this one thing means that he has lived his whole life for it alone—which seems stupid.

Let him say, "I have forgotten now." Even though he knows thoroughly, if he speaks carelessly and at random, people will ask "Is he really so talented after all?" and besides, mistakes cannot help occurring. To say "I cannot tell for certain" is to be thought all the more a true Master of his Art. More painful still is it to listen, thinking all the time "It is not true," to what is being told about a subject he does not

know, with a boasting air, by one who really ought not even to discuss, however diffidently.

169.—It has been said that the term such-and-such a *shiki* (ceremony) was not used until the reign of His Majesty Go Saga, and is a word which has recently come into use ; but the Ukyō no Daibu (Lady in waiting) of Ken-rei-mon-In, who was again at court after Go Toba's accession, has written that "there were no changes in the *shiki* from former days."

170.—To go without any special object to a person's house is a bad thing. Even if we go on business, as soon as it is over, we should immediately leave. It is very wrong to stay a long time. Sitting there face to face, words are wasted, the body fatigued, the mind disturbed, time is spent to the hindrance of other things, all without profit to either party.

But it is bad, too, to talk as if it were tiresome to us. When the subject is disagreeable to us, we should, on the contrary, say so.

It is a different matter when one after our own heart, who desires our company, is at leisure and says Stay a little longer ! To-day let us have a quiet talk. Every one has, at times, the "green eyes of Genseki."

It is a pleasant thing when a person comes without business and leaves after a quiet talk. Joyful, too, to get a letter just asking how you are, after a long silence.

Kenrei-mon-In is the mother of Antoku Tennō. Her lady-in-waiting remained at court after the defeat of the Taira family,—now in the service of Go Toba. All this goes to prove that *shiki* 式 was used in that period, about 100 years before Go Saga.

Genseki 阮籍. One of the 'Seven Sages of the Bamboo Grove,' who looked on those he disliked with, 'white eyes,' and those he favoured with 'green eyes.' We all have bosom friends, whom we are glad to see.

Say so. Don't merely appear bored, but say plainly that you have other things to do.

171.—PEOPLE playing at shell-matching, if they leave alone those in front of them, and look all around elsewhere, behind others' sleeves or under their knees, will find the shells in front of them covered by others while they are searching.

Skilful players do not appear to take theirs from any where at random; they only match those close at hand, and yet it is they who match most.

When placing checkers at the edge of a checker-board and flipping them, you do not keep your eye on the checker opposite in order to strike it. It is by looking well at your own end, and by flipping straight along the squares near you that your checker is sure to hit its mark.

In all things, we must not look for favour from Without. We must make Ourselves right. The Prince SEIKEN'S words were: 'Do good, and ask not what lies ahead.'

It must be so, too, in the art of preserving the State. If no care is given within, and the country, lightly and selfishly ruled, is disturbed, then not until distant provinces rebel, as they surely will, is some plan sought to subdue them. It is like what is written in books on Medicine, that a man is a fool who, after exposing himself to the wind and lying in the damp, complains to the gods of his sickness. The fact is, people do not know that, if they keep straight in the Way, doing kind deeds and relieving the Sorrows of others under their eyes, their influence will be far-reaching. U marched to subdue SANBYŌ, but he did better by withdrawing his army and spreading virtue in the land.

172.—WHEN a man is young the blood runs too hot within him. His heart is moved by Things, his passions and desires are many. He will risk his life so that it is as easily destroyed as a

A game in which 360 clam shells are taken, the top halves spread out before the players, and the bottom halves placed in a separate heap. Shells are taken from this heap one at a time, and the object of the players is to find among those spread out before them the corresponding half. The player who, at the end, has matched the greatest number, is the winner.

ball is made to roll. He delights in splendour, and he wastes treasure. Anon, abandoning these, he grows worn and ragged; and, as his fiery temper reaches its height, he struggles with circumstance, feels envy and shame, and from day to day his desires are unsettled. Deep in ventry, ardent with passion, he admires only the example of those who have endangered their bodies that should last a hundred years and lost their lives in going fearless on their way. He cares not to live out a long life; but dragged whither his desires lead him he becomes the talk of long generations. It is the work of Youth to spoil Life. The spirit of an old man declines. He grows simple and calm, and is not moved by the senses. His heart is perforce at peace, and he therefore does no useless actions. He takes care of his own person, and is without grief, while anxious that others shall not suffer. The wisdom of the old is as much superior to that of Youth as the beauty of the young is superior to that of Age.

173.—THE history of ONO NO KOMACHI is very uncertain. Her decline is described in a book called 'Tamadzukuri.' There is an opinion that this book was written by Kiyotsura, but it is entered in the list of the works of Kōya no Daishi. The Daishi passed away at the beginning of Shōwa. Whether Ono was in her prime after that is also doubtful.

174.—A dog which is good with a small hawk becomes, they say, bad for a small hawk once it is used with a large one. True it is indeed that to follow great things is to abandon small things.

In all the manifold affairs of men, there is no deeper feeling than delight in the Way. This is the true Great Thing. Once

Tamadzukuri. A book exists called 'Tamadzukuri Komachi Sōsui (壯衰 sho),' which is assumed to refer to Ono no Komachi.

Kōya no Daishi is Kōbō Daishi, and he died 90 years or so before Kiyotsura, Kenkō appears to think Komachi's period doubtful, but it should be easy to ascertain from her poems addressed to various officials.

a man has heard the Way, and inclined his heart towards it, what task will he not abandon, what business will he undertake? Is even a man who is a fool inferior in heart to a clever dog?

175.—There are many things in this world that are hard to understand. It is hard to understand why people take pleasure in pressing wine on others the first thing on every occasion, and forcing them to drink against their will. The drinker's face shows great distress; he knits his brows, and seeks a chance to throw away the wine, or to escape, unobserved. But they catch him and hold him back, and recklessly make him drink; so that an elegant person suddenly becomes a madman, behaving foolishly, and a healthy person before our very eyes turns into a man with a grave illness, falls and lies unconscious. A stupid way to spend days of rejoicing! Until the morrow, with aching head, and eating nothing, a man lies groaning. As if cut off from life, he does not know what happened yesterday, he neglects important affairs, public and private, and the result is calamity. To treat people like this is to be lacking in kindness as well as to offend against courtesy, while he who meets with such treatment cannot but feel hatred and regret. If such things did not happen among ourselves, and we were told that this was the custom in some foreign country, we should think it strange and incredible.

It is sad, too, in its affect upon others. A person whose thoughtful manner has been looked upon with admiration will lose all reserve, talk a great deal, his cap awry, the cords of his garments loose, his skirts tucked up high, his whole abandoned appearance such that he cannot be recognized as his usual self. Women will openly comb up the hair over their foreheads, without any shame lift up their faces and laugh aloud, grasp the hand of another holding a wine cup, and the worst of them will take food and put it to the mouth of others, or themselves eat in an unseemly way. Men shout at the top of their voices, each singing and dancing for himself. Old priests are summoned, who bare their black and dirty shoulders and go through con-

tortions so unsightly that even those who look on with enjoyment are hateful and disgusting. Others, again, ludicrously tell fine tales about themselves, others weep drunken tears, while the lower sort of people, reviling one another and quarreling, are foolish and terrifying at the same time. The whole thing is disreputable and miserable. They end by seizing forbidden things; they fall off verandahs or from carriages and horses and do themselves hurt. The class that do not ride or drive reel along the streets and scatter unspeakable things up against walls or under gateways. Old priests, wearing their scarves, lean on the shoulders of little children and stagger along, talking, nonsense—a pitiful sight.

How is this the sort of behaviour to bring profit in this world or the next?

In this world it brings many calamities. Wealth is lost and sickness gained. Though it is called the Chief of a Hundred Medicines, yet it is from wine indeed that all sicknesses arise. Though it is said that by drinking we forget our sorrows, it is in truth drunken men who call to mind past griefs and weep.

As for the next world, a man loses his understanding, his virtue is consumed as with fire. “He who takes wine and gives it to another to drink is born for five hundred births without hands,” is the teaching of the Buddha.

And yet, although it thus seems that wine is a thing to be shunned, there are occasions when it cannot be dispensed with. On a moonlight night, and a snowy morning, or underneath the blossoms, when we are talking with light hearts, all pleasures are increased if the wine cup is brought forth. When an unexpected friend comes in on an idle day, it is cheering to entertain him with wine. It is exceedingly good to have fruits and wine bestowed on you from within the curtain, in unaccustomed precincts.

Very pleasant in some small place in winter to cook your own meal and sit with a close friend and drink deep. Pleasant

again, when stopping somewhere on a journey, on hills or moors, to cast around for food, and sit drinking on the grass. It is very good for one who is much averse to wine to drink a little when pressed. Joyful, also, when a person of high rank is pleased to say "Take another, that is not enough." Joyful, too, to become [over the wine] fast friends with a drinker whose company you desire.

Whatever has been said (above) a drinker is amusing, and his faults are forgiven.

A man exhausted with drinking sleeps till late in the morning, and then, when the master of the house opens the shutters, he is confused and, with sleepy looks, his queue in disorder, not stopping to put on his clothes, he gathers them up in his arms, drags them along and flees. Then it is an amusing and proper sight, the back view of him in his shirt tails, shewing his lean and hairy shanks!

176.—THE Black Door is in the room where the Mikado Komatsu, still remembering after his ascent to the Throne the old days when as a private person he performed menial tasks himself, used to cook his own food. It is called the Black Door because it was blackened by smoke from the kindling-wood.

177.—ONCE when His Highness Kamakura no Chūsho-Ō was giving a game of foot-ball, he was in doubt what to do, as the garden had not dried after a fall of rain. Whereupon Sasaki Oki no Nyūdō presented His Highness with a large quantity of sawdust in a cart, which being spread all over the garden there

Komatsu no Mikado. Kwōkō 光孝 885-887. He became Emperor unexpectedly owing to the deposition of Yōzei Tennō.

Menial tasks. The word used is *masanagoto*, which means not-proper-things, i.e. things unbecoming to one's age or station.

Kamakura no Chūsho-Ō. Munetaka, one the series of Shoguns set up at Kamakura by the Hōjō. He was an Imperial Prince, and Naka-tsukasa (Chūshō); and was obliged to return to Kioto, upon showing signs of impatience of Hōjō control, at the age of 24. (1266).

was no trouble about a muddy ground. People were much impressed by this, thinking it fine that he should have kept it ready in case of need. When someone mentioned this fact, and Yoshida no Chūnagon said, "Why was there no sand ready?" he felt ashamed. The sawdust which they had thought so fine was vulgar and out of place. It has been the correct thing from olden times for the person who has charge of garden affairs to be provided with dry gravel.

178.—WHEN some *samurai* who had seen the sacred dance in the Naishidokoro were describing it, and said that such-and-such a person held the Treasure Sword, and so on, one of the women of the party said quietly, "When His Majesty proceeds to the Detached Pavilion it is the sword of the Day Palace."

This was admirable. She was it appears an old attendant in the Shrine.

179.—Nissō no Shamon DŌGAN SHŌNIN brought back (from China) the Complete Sutras, and enshrined them at a place called Yakeno near Rokuhara.

In particular he expounded the Shūryōgon Sutra; and called the place the Naranda-ji.

This saint said :

There is a tradition that Ōe Masufusa held that the main gate of the Naranda-ji faced North; but in the lives of Saiiki or

The Naishidokoro,—an inner apartment in the palace or pavilion (presumably separated from the outer chambers by a gallery—hence 'detached') where rites connected with the Sacred Treasure were performed. The woman pointed out that the sword used in the Ceremony, the *samurai* were describing was not the actual Treasure-Sword belonging to the Naishidokoro but a similar sword, which was kept by the Emperor's side during the day, part of his Imperial insignia. The Day Palace (Hi no Omashi 晝ノ御座) is the Seiryōden.

The Shūryōgon (Sūrangama) is a text used by the Zen believers. It contains a magic formula beginning 'Namu kara tanno trayaya, which occurs in all their rituals, and is to be heard in funeral services.

The original Naranda-ji is of course that in India.

Hokken this does not appear ; nor can it be found anywhere. It is not clear what was Ōe's intention in saying this.

The Saimyōji in China, he said, of course faces North.

180.—THE "Sagicho" is the ceremony of taking the mallets and balls which were used at New Year from the Shin-gon-In to the Shinsen Garden and there burning them. The words "the pond of the law fulfilled" which they chant refer to the pond in the Shinsen Garden.

181.—A learned person said: In the words "*fure fure, koyuki, Tamba no koyuki*," the *koyuki* (flour-snow) comes from the likeness of snow to rice flour which is being sifted. *Tamba no koyuki* is a mistake for "*tamare, koyuki*" (i.e. pile up, snow!) and at the end should be sung "*kaki ya ki no mata ni*" (on fences and the forks of trees). Has this been said since olden times? In the Diary of Sanuki no Suke it is stated that the Emperor Toba said it when he was a child.

182.—The Shijōdainagon Takachika hearing someone say, when a dish called *Kara-zake* had been provided for the Imperial table, that such strange things ought not to be supplied, said "That might be so if it were wrong to serve His Majesty with fresh salmon; but as that is not so what objection can there be to dried raw salmon? Is not His Majesty served with dried brook-trout?"

Sagichō 左義長 or 三毬打, "three mallets." A ball-game played at New Year, to which a symbolic meaning was attached. The implements were taken on the 15th to the water's edge in the garden and burned.

This pond was apparently the site of a successful prayer for rain by Kōbō Daishi, and subsequently by the Emperors,—hence the "Law fulfilled"—i.e. answer to prayer.

181. This refers to a sort of nursery rhyme sung by children when snow was falling:

Fure fure ko-yuki
Tamba no ko-yuki
Kaki ya ki no mata ni.

Kara-zake is dried salmon. As His Imperial Majesty might eat dried trout, a fortiori might he eat dried salmon.

183.—WE cut off the horns of a bull that gores people, and clip the ears of a horse that bites, as a sign thereof. To let people get hurt though not attaching some sign is a crime in the owner. A dog that bites should not be kept. All these are offences, forbidden by the law.

184.—THE mother of Tokiyori, Sagami no Kami, was called MATSUSHITA ZENNI. Once, when Tokiyori had been asked to her house, she herself set about cutting round with a small knife and repairing some torn and blackened paper windows (*shōji*). Her elder brother, Jō-no-suke Yoshikage, who was engaged in preparations for the day, said "Let me have it. I will give it to such and such a man. He understands these things." But she replied "His work will not be any better than mine," and went on pasting square after square. Yoshikage said "It would be far easier to repaper the whole window, and, besides, the patches look ugly." But the dame said "I mean to do the whole thing altogether later on; but to-day I am purposely doing it like this. I wish to set an example to young people, so that they may learn that things should be mended only where broken, and so used."

These were very fine words. The foundation of government is economy. Though she was a woman, what she said was in accordance with the teaching of the sages. Indeed, she was no ordinary person, inasmuch as she had as her son one who preserved the State!

185.—Jō MUTSU NO KAMI YASUMORI was unequalled as a horseman. When a horse was being led out for him, and he saw that it jumped quickly over the door-sill (of the stable) with its legs together, he would say "This is a spirited horse," and have his saddle changed to another. Again, when a horse in stepping forward kicked up against the sill, he would say "This horse is

Tokiyori. The Hōjō regent.

Asked to her house. He was now a great man, and had to be treated with ceremony, even by his mother.

dull, and therefore an accident might happen," and would not mount it.

People who knew nothing about the art of riding would not think there was so much to fear.

186.—A horseman named Yoshida said: "Every horse is to be feared. One must know that a man cannot compete with a horse in strength. When about to ride first of all one should look at the horse carefully, and mark its strong and weak points. Then one should see whether there is anything wrong with bit, saddle and trappings, and if there is anything one does not feel safe about that horse should not be taken. It is not forgetting to take these precautions which makes a true horseman." This is the secret of riding, he said.

187.—THOSE who make a business of any art or trade, even if they are unskilful, are always superior when compared with skilful persons who are amateurs. The reason of this is the difference between never relaxing one's care and being always earnest in the one case, and being entirely one's own master in the other. Nor is this confined to arts and accomplishments alone. In all our deeds and thoughts, to be unskilful but earnest is the source of Success, to be clever but wilful is the source of Failure.

188.—A certain man decided to make his son a priest, and said to him "You must study, and learn the Principles of the Faith, and by preaching and so on make this your means of livelihood." The son did as he was told. First of all, in order to become a preacher, he learned to ride a horse. This was because he thought that it would be regrettable for a priest, who owned neither palanquin nor carriage, when he should be invited to take a service, and a horse sent to fetch him, to fall off because

Jō Mutsu no Kami Yasumori. He was Akita Jō (城) no Suké i.e., the commandant of the castle of Akita. This was an hereditary rank.

he had a loose seat. Then, because he might be pressed to take wine and food after some sacred rites, and his host would think him dull if he were utterly without accomplishments, he learned to sing (the popular ditties called) *Haya-uta*. Having at length begun to be proficient in these two arts, he felt anxious to do better still, and while he was devoting himself thereto, he grew to old age without having had time to learn to expound the Scriptures.

Nor is this priest the only one. This thing happens to all people. While they are young they look many years ahead, and are always meaning to study, to exhaust all forms of accomplishments, to carry out great undertakings, and in every way to rise in the world. But all the while they take life easily, they continue in idleness, and pass their days and months troubling to do only the pressing tasks beneath their eyes; and so they grow old having accomplished nothing. They end by never growing skilful in anything, without having gained the position they had thought. Since the years cannot be brought back again, they go on declining, as a wheel runs downhill.

Therefore, we should weigh in our minds which is the most important of all the things which we would desire to make our aim in life, and having decided which is the First Thing, we should abandon all others and devote ourselves to that one thing.

When in the space of a day, nay, even of an hour, a number of tasks present themselves, we should perform that one of them which is even by a little the most profitable, and neglect all others in order to hasten on the important matter.

If we are loth to abandon any, and take up all, then not even one thing is accomplished.

It is like, for example, a man playing checkers who, without wasting a single move, outstrips his opponent, by throwing away little to gain much. For it is an easy matter to leave alone three checkers and attack ten, but hard to leave ten and attack eleven. Though he ought to attack the number which is largest even by one, when the others mount up to as many as

ten he feels reluctant, and it is hard to change to checkers that are very little more numerous. The desire to take This and not to throw away. That is the to lose That and not to gain This.

A man living in Kioto has urgent business at the East Hill, and, though he has already arrived there, it occurs to him that it would be of greater profit to go to the West Hill. Then he should turn back at the gate, and go to the West Hill. He thinks: I have come so far, I might as well do this business. As I did not fix a day, I will go to the West Hill some other time after I get back."

Thus a moment's laziness becomes the laziness of a whole life—a thing to be dreaded.

If you are determined to do a certain thing, you must not grieve at the failure of other things, nor be ashamed at the scorn of other people. Without giving up every thing for it, the one Great Thing cannot be accomplished.

Among a large number of people, one said, "They say *masuho no susuki*, *masoho no susuki*, and so on. The Sage of Watanabe has had the explanation of this handed down to him." The priest Tōren, who was present, heard this. It was raining at the time, and he said, "Have you a rain-coat and an umbrella? Lend me them. I am going to call at the Sage's house to learn about these *susuki*." They said "Do not be so hasty. Wait till the rain stops," to which he replied "What a wrong thing to say! Does a man's life wait till the rain clears? If I should die, or the Sage pass away, could I ask him? Then he ran out and, going thither, learned. This is the tradition, a rare and admirable tale, it seems to me.

In the book called the Analects it is written 'To do things

Susuki. This being a plant frequently mentioned in verse, Tōren, as a poet of repute, was anxious to learn about the nomenclature of the various species. The '*Mumyōshō*' of Kamo Chōmei contains this anecdote, and an explanation of the names *masuho*, *masoho* etc., for any one who wishes to trouble with what appear to have been imaginary differences.

speedily brings success.' Even as he felt in doubt about the *susuki* so should we feel about the truths of the great Matter.

189.—To-day you mean to do a certain thing, but some urgent affair you had not foreseen arises, and you spend the whole day thereon. Or again, the person you await is hindered, and someone comes whom you did not expect. You fail to do what you had hoped, and succeed only in something you had not intended. The thing that was troublesome passes off without difficulty, the thing that should have been easy causes great anxiety. The daily happenings are quite other than you had thought, so with the passing of a year, and so, likewise, with the course of a whole life. You may think that everything will go contrary to your hopes, and yet sometimes all of its own accord falls out as you desire. Nothing in fact is certain. That all is Uncertainty, —this, being truth, is the only thing in which we cannot be mistaken.

190.—A wife is a thing a man ought not to have. I like to hear a man say 'I am still living alone,' and so on. To hear it said, "So-and-so is getting married," or "He has taken such-and-such a wife, and they are now living together" lowers him extremely in my estimation. For one thinks poorly of a man who marries a quite ordinary person because, forsooth, he has made up his mind she is a fine woman; while, if she is a handsome woman, and he cares for and cherishes her as if she were his own Image of Buddha, then one wonders how he can go so far. More regrettable still is it in the case of a woman who manages the work of the household; and grievous when children come, and she nurses and loves them. When she becomes a nun after

Analects, etc. The 'Rongo,' or Confucian Analects. One should not delay in making oneself acquainted with the essential truths of Buddhism, in the same way as Tōren hastened to learn about matters on which he was uninformed.

Uncertainty. Again refering to the Buddhist doctrine. The only certain thing in life is Death.

her husband's death, and grows old, her condition is mean though he is no longer alive.

Living day in, day out with a woman, of whatever sort she may be, she must lose her attraction and become disliked. The woman, too, must grow indifferent. It is by keeping apart, and going to stay with her from time to time, that an intimacy is reached that even the passing of months and years will not destroy.

It is a pleasant change then to go and stay from time to time.

191.—I THINK it a pity to hear a man say that things do not look their best at night. Indeed it is only at night that brilliance and colour are pleasing. By day let your appearance be simple and sober, but at night it is well to wear bright and gay garments. Good-looking people look even better at night by lamplight; and it is pleasant to hear the voices of people talking guardedly in the dark. Perfumes and music, too, are most pleasing at night-time.

It is good to see someone coming late to the Palace, on a night when there is nothing much afoot, carefully attired. Young folk make no distinctions, but are always observant of one another, so that it is desirable, in particular just at those times

190. This passage is fully in keeping with Kenkō's character as a practising Buddhist.

It shows, moreover, in what light women were regarded by his contemporaries. The gist of the argument is this:—"If possible don't marry at all. A man who marries an ordinary woman is a fool; one who marries a beautiful woman generally worships her; one who marries a domesticated woman has nothing but a servant, and has not even the excuse of infatuation or beauty. You are bound to grow tired of a woman if you live with her permanently, therefore keep her in a separate house, and you will remain in good terms with her."

One has to remember that the Japanese conception of marriage was not as two-sided social contract—but rather nearer Nature.

For the undesirability of children v. 7 ante. "Many children, many Sorrows."

when ceremony is dispensed with, to dress carefully, without reference to the occasion.

It is pleasant to see a handsome man who has been to the bath, or a woman who, when night comes, has withdrawn (from her mistress' presence) and taken her mirror and made up her face and so on.

192.—To shrines and temples too, on days when there is no festival, it is better to go and worship by night.

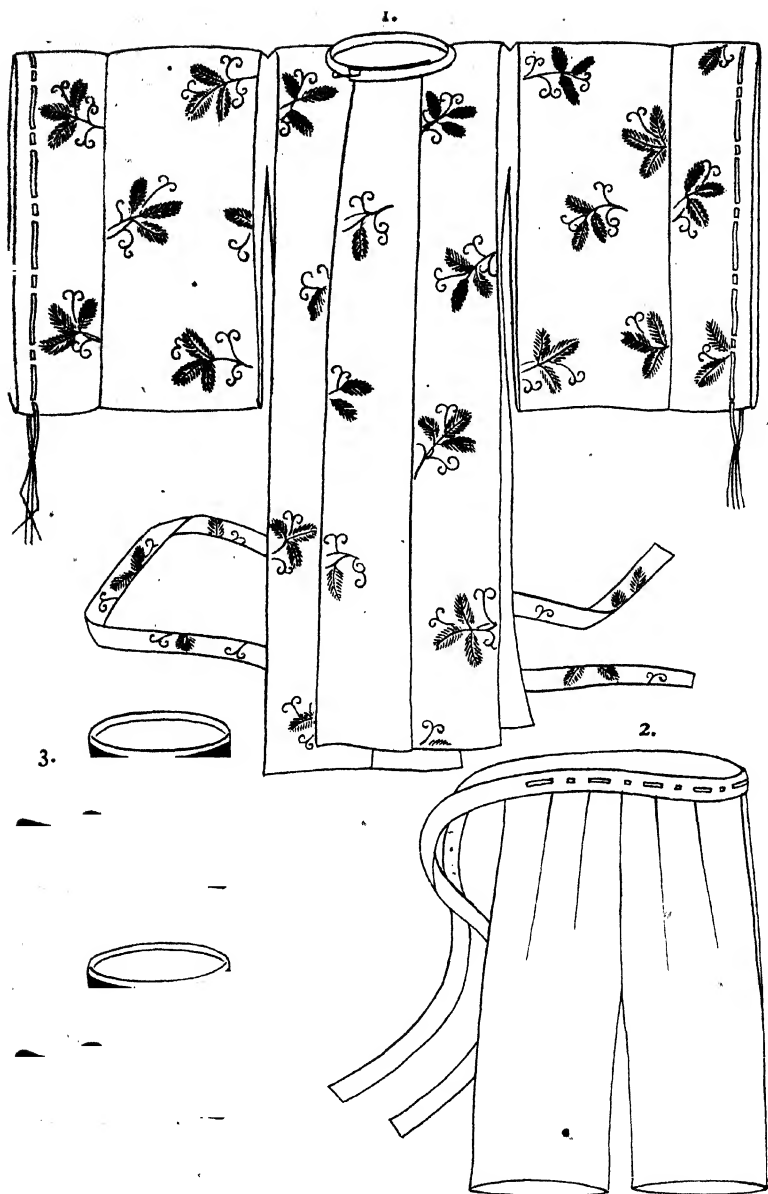
193.—WHEN an ignorant man thinks to pidge another, and know the measure of his wisdom, he is quite sure to be wrong.

It is a great mistake for a foolish man, who is quick and skilful only at the game of checkers, and sees that a wise man is poor at that game, to come to the conclusion that the other's wisdom does not equal his own; or for any expert in one of the various accomplishments, seeing that others are ignorant thereof, to think himself their superior. If priests who read the scriptures and priests who practise meditation each, in their mutual judgments, think the others not equal to themselves, then they are both wrong.

A wise man sees others with unerring eyes.

194.—SUPPOSE, for example, that a man makes up a false tale in order to test others. Some are simple, and will take it to be true; and may be judged according to what they say. Some will be too credulous, and imagine an even worse falsehood, which they will add thereto. Some, again, will think nothing of it and pay it no heed. Some, again, will think it a trifle doubtful, and will turn it over in their minds, while neither believing nor disbelieving. Some, though they do not

Priests who read, etc. The original has *monji no hōshi* 文字ノ法師, (meaning those who rely on study of written works for enlightenment) and *anshō no zenshi* 暗證ノ禪師 (meaning those who profess to obtain enlightenment from within, and only know the scriptures orally—such as those who practise *zazen*, etc.



1. *Kariginu* (V. No. 195).

2. *Ōguchi* (V. No. 195).

3. *Fukagutsu* (V. No. 66).

think it likely to be true, confine themselves to saying "Quite so!", because it is what another has told them. Others, again, make all sorts of guesses, and pretend to understand, and nod and smile with a wise air, though all the while they know nothing whatever. Some will surmise (that they are being tried) and think "Ah! that's it," but will still be suspicious, for fear of mistakes. Some will clap their hands and laugh, thinking there is nothing unusual. Others, again, though they understand, do not say that they know, but without commenting on its unlikelihood, let the falsehood pass in the same way as one who does not know the truth.

Some at once understand the purpose of the falsehood, and without the least deceit, will fall in with the intention of its maker, and lend him their aid.

Even when stupid people are jesting among themselves, before one who *knows*, these various characteristics are plain to him, without any chance of concealment, from their speech and their faces. The better then can an enlightened man see us deluded ones, even as one looking at a thing in the palm of his hand!

But one must not liken to tests of this sort the doctrines of Buddhism.

195.—As a certain person passed along the Kuga Nawate, someone wearing *kosode* and *ōguchi* was carefully washing a wooden image of Jizō which he had placed in the water in a rice-field.

Doctrines of Buddhism. Rather 'the modes of teaching Buddhism,' that is, the *hōben*, the pious frauds or devices by which truths are adapted to the understanding of the hearer. Kenkō warns one against hastily concluding that these *hōben*, and their efficacy, are of the same category as the falsehoods, and their receptions, treated of above.

Nawate. A path between rice fields.

Kosode and ōguchi. The silken upper and lower garments worn beneath court robes. The man was therefore a person of rank, and at the same time half dressed, so that the onlooker was naturally puzzled to see him thus engaged.

While he watched, unable to understand, two or three men in *kariginu* appeared, and, saying "Ah! here he is," accompanied the man away.

It was the Naidaijin of Kuga,—who, at ordinary times, was a man of great parts and lofty character.

196.—WHEN the Sacred Car of the Tōdaiji was being taken back from the Lesser Shrine of the Tōji to be reinstalled, some nobles of the Minamoto clan went with it. His Lordship, who was then a General, was clearing the way ahead, when the Prime Minister of Tsuchi Mikado asked, "How about clearing the way around the Shrine? Ought this to be done?" He answered only "It is the business of military families to know how an escort should act."

Later he explained thus. "The Prime Minister has read the Hōkuzanshō, but did not know the opinion of Saikyū. The fact is, it is in particular at shrines that the way should be cleared, for fear of all the familiar evil spirits and deities."

197.—JŌGAKU is not only applied to priests in the various temples. The *jōgaku* women servants at Court also are mentioned in the 'Engishiki.' It is the general term for any fixed number of public servants.

Kariginu. Lit. 'hunting-robe,' but often, as here, used to denote a sort of undress uniform worn by Court Officials. These were evidently the Naidaijin's servants. It seems he was mad, and had escaped from their custody.

Sacred Car of the God Hachiman. He was the patron deity of the Minamoto. The priests of the Tōdaiji, who played a part in contemporary politics, had probably come up to Kiōto to make a demonstration to the Court, bringing their god with them. The car would, during their stay in Kiōto, be installed at the Hachiman Shrine belonging to the Tōji, and taken back to Nara with great pomp.

His Lordship. This is a tale of Kuga. (v. 195).

Familiar evil spirits. An ancient authority gravely states that a certain god has an army of evil spirits under his command numbering 84,000; while the familiars of another are calculated at 84,554—no more, no less!!

Jōgaku. 定額, a fixed amount, a complement.

198.—THE term *Yōmei* is not confined to *Yōmei no sukē*. There is also a *Yōmei no Sakwan*. This is written in the *Seiji Yōryaku*.

199.—YOGAWA no Giosen Hoin said: China is a country of *rio*; they have not the sound *ritsu*. Japan, being a country of *ritsu* only, has not the sound *ritsu*.

200.—THE bamboo called *Kuretake* has narrow leaves; the *Kawatake*, broad leaves. That near the gutter in the Palace is *Kawatake*, and that near the Jijū Pavilion is *Kuretake*.

201.—OF the *taibon no sotoba* and the *gejō no sotoba*, the *gejō* is at the bottom and the *taibon* up the hillside.

202.—THERE is no book or written authority for saying that the tenth month is the month-without-gods, and should be

Yōmei 揚名 means 'nominal.' The four ranks of provincial authorities were *kami* 守, the governor; and beneath him *sukē* 介, *jō* 掾, and *sakwan* 目. The Court, however, sometimes granted the title *sukē* of some province to a noble who was never expected to proceed thither; and the same absentee appointments were made, it is here pointed out, in the case of the lower grade of *sakwan*.

Seiji yōryaku. is a work on a administration, giving titles, duties, etc. of officials. v. Note to 203.

199. It is hard to say what this means exactly. Sounds are divided into 呂 *rio* and 律 *ritsu*. The distinction appears to be one of pitch. The common phrase *waretsu* is a combination of these two, and *waretsu ga mōwaranu* means to be unable to make any intelligible sound at all.

200. Clumps of bamboo so named are marked in these positions in old plans of the Palace in the innermost courtyard.

201. These *sotoba* are tablets which, are said to have been set up on a hill in Magadha, the country of the Rājā Bimbisāra, whither Gauama frequently repaired to preach during his ministry.

The *gejō* 下乗, at the foot of the hill, indicated the place where even those of the most exalted rank must dismount, the *taibon* 退凡, where the ordinary, i.e. the unlightened, must turn back.

The former *sotoba* (a *sotoba* is a *stūpa*, a memorial mound) is said to have been erected at the spot where Bimbisāra alighted from his wagon when he was on his way up the hill to hear the sermon known to the Japanese as the *Hokkekyō*.

avoided for the sacred rites. Perhaps it is only because there happen to be no festivals at the various shrines during this month that it has the name.

Some hold that in this month all the gods assemble at the Great Shrine, but there is no authority for this. If such were the case, it in particular would be made a Festival Month at Ise; but there is no instance of this. There are many instances of an Imperial Progress to the various shrines in the tenth month. For the most part, however, they have been unlucky.

203.—THERE is nobody left nowadays who knows the procedure of hanging up a quiver at the house of one who has been degraded by the Emperor.

When the Sovereign suffers from sickness, and in general in times of trouble among the people, a quiver is hung up at the Tenjin Shrine at Gojō. The God called *Yuki-no-Myōjin* at Kurama also had a quiver hung up for him.

When the quiver borne by the *Kado-no-osa* was hung up outside a house, people could not enter or leave it. Since this custom died out, it has become the practice nowadays to place a seal (on the gate).

204.—WHEN criminals are flogged with rods, they have to be placed on a frame, and bound thereto. It is said that nowadays there is nobody who understands the shape of this instrument, or the proper method of attachment.

Month-without-gods. Kami-na-dzuki 神無月. The superstitious still believe that the gods assemble in Idzumo (not Ise) in the tenth month.

Quiver. The idea underlying the use of the quiver is not clear. It was presumably a badge of authority, and hence a symbol of punishment.

Tenjin. *Sukuna-hikona-no-mikoto*, the God of Medicine. If the Emperor was ill, it followed that the god had been remiss in his functions, and the quiver was hung before his shrine as a token thereof.

Kado-no-osa. 看督長, Subordinate police officials, under the *Kebiishi-no-bettō*.

205.—WHAT is called the Dedication Oath of the High Priest at Hiyei-san was first written by the Abbot Jiei.

The term "written oath" is not known to students of the Law. In the holy reigns of the past government was never carried on by means of written oaths, which have become common in recent times. Nor do the laws hold that there is defilement in fire and water, but only in the vessels that contain them.

206.—ONCE while His Lordship the Minister of the Right Tokudaiji, at the time he was Chief Magistrate, was holding a Council of the Magistracy at the Middle Gate, the ox of the official Akikane got loose, and climbed up on to the daïs, where it lay down and chewed the cud. Everybody said that this was a grave portent, and the ox should be sent to the Diviners. His father, the Prime Minister, however, said: "An ox cannot make distinctions. Since he has legs, he will climb anywhere. A

205. A dedication oath would be a document setting forth the objects of worship, and embodying a vow to devote the temple or shrine to the service of a certain deity or deities.

A 'written oath' 起請文 is a document of a sort still heard of in Japan, generally written or sealed with blood, containing a vow, or an assertion of innocence of some offence; the writer guaranteeing to submit to some penalty if proved false.

The underlying idea of the passage is presumably one of regret that such methods should have become necessary, since in the "holy reigns of the past" a man's spoken word was enough. "Defilement" etc. appears to refer to trials by fire or water.

206. *Magistrate.* Kekiishi-no-bettō. The Chief Magistrate, with executive police functions.

Middle Gate. He was hearing or discussing cases in one of the chambers over the Middle Gate, presumably; and the ox wandered into the thus vacant court-room.

The 'daïs' (*hama-yuka*) is the raised and canopied part of the room, where the judges sat—the 'bench,' in fact.

The Diviners. *Ommyōshi* 陰陽師. They derived information from various signs, and among them were the shape of a bull's horns and the condition of his mouth.

wretched official, coming once in a way to duty at the palace, could not catch his miserable ox!" He returned the ox to its master, and changed the mats where it had lain; and nothing evil happened.

When we see some Wonder, he said, and do not wonder at it, then the wonder is destroyed.

207.—WHEN they were levelling the ground for building the Kameyama Palace, there was a great mound where innumerable large snakes were clustered together. They made a report to the Emperor saying these were the gods of this place. His Majesty asked what ought to be done, and they all said that as the snakes had occupied the ground since olden times, it was out of the question to dig them up and throw them away.

This Minister alone said: "What Evil can be worked by insects in Imperial Ground, when an Imperial Palace is to be built! The gods are not malevolent. They will not be offended. All we have to do is to dig them up and throw them all away."

So they broke up the mound, and threw them into the Ōi river, and there was no evil consequence whatever.

208.—IN tying up the strings of a scroll of prayers, the usual thing is to cross them, and then make a loop which is thrust sideways under and between the two crossed parts. The Chief Priest KŌSHUN, of the Kegon-In, untied one done in this way, and did it over again, saying:—"This is a new fashion, and very ugly. The neatest way is to roll the strings round and round, and then pass a loop under them from top to bottom."

He was an old man, and so knew about this sort of thing.

209.—A man who had a dispute about a rice-field, and lost his case, out of spite sent people to reap that field and bring in the crop. First they reaped and carried off the crop from the

fields on the way, and when someone said, "What is the meaning of this? These fields were not in dispute.", the reapers replied "There is no reason for reaping these fields, but as we have come out to do a wrong thing anyhow, it doesn't matter where we reap!" This was a most curious argument!

210.—THE *yobukodori* is merely known as a spring bird, and it is nowhere written exactly what sort of a bird it is.

In certain writings of the Shingon sect there is given the procedure for performing the Invocation of Spirits, at the time when the *yobukodori* sings. This is the *nue*. In one of the *Manyôshû* long poems it is mentioned in connection with the rising mists and the long days of Spring. The descriptions of the *yobukodori* and the *nue* seem to agree.

211.—IN nothing at all should we put our trust. It is because foolish people are deeply trustful that they know hatred and anger.

Though you have power, do not trust in it. The strong perish anon. Though your treasures are many, do not trust in them. They are easily lost in a moment of time. Though you have talent, do not trust in it. Confucius himself was unsuited to his times. Though you have virtue, do not trust in it. Even Gankwai was unfortunate. Do not either trust in the favour of Princes. The death penalty comes quickly. Because you have servants in your train, do not trust in them. They may rebel and run away. Do not trust either in the feelings of others. They will surely change. Do not trust in promises. Truth is rare.

If you put trust neither in yourself nor others, you will rejoice when Good comes, and when Evil comes you will not grieve.

This is the nue. The evidence is hardly sufficient. He thinks the *nue* and the *yobukodori* are the same bird because they are both mentioned as singing in the Spring time.

If there is width to right and left, there is no obstruction. If there is distance before and behind there is no confinement. In narrow spaces things are crushed and shattered.

When the mind is narrow and severe, we come into collision with things, and are broken in the conflict. When the mind is broad and gentle, not a hair is harmed.

Man is of the Spirit of the Universe. The Universe is without limits. How shall the nature of Man differ therefrom? When it is great and open and infinite, Joy and Anger do not touch it, nor does it suffer at the hand of Circumstance.

212.—THE autumn moon is of loveliness without end. Nobody is more pitiable than a man who cannot see the difference, and thinks the moon is the same at all times.

213.—WHEN putting fire in the brazier before His Majesty, tongs are not used. It has to be transferred straight from an earthen-ware vessel, so that in piling up the charcoal care must be taken lest any fall out.

At the Imperial Progress to Yahata one of those in attendance, wearing white vestments, put on charcoal with his hands; whereupon a certain learned person said: There is no objection to using tongs on days when white clothes are worn.

214.—THE music called *Sōfuren* (想夫戀 feeling love for a man) is not so called from a woman's love of a man. It was originally 相府蓮 (The Premier's Lotus), and the characters have been changed. It is music in praise of the lotuses, of which he was very fond, that the Minister Ōken (王儉) of the Kingdom of *Shin* 普 planted in his garden. From that time he was called the Lotus Stateman 蓮府.

Similarly *kwaikotsu* 廻忽 should be 廻鶺. This is because there was a country of terrible savages called the country of *Kwaikotsu*, 廻鶺. These savages were subdued by the people of *Han*, and when they afterwards came to *Han* they performed the music of their own country.



The *hitatare* (V. No. 215, note.)

215.—THE court noble Taira no Nobutoki, telling tales of the past in his old age used to relate how Saimyōji no Nyūdō once sent for him in the evening, and he said he would go at once. His ceremonial dress was missing, and while he was doing one thing and another, a second message came, saying "Is it that you have no dress of ceremony? If so, being night-time, it does not matter what you wear, but come quickly." So he put on a crumpled robe, and went in his indoor clothes. When he arrived his host brought out a wine-vessel and earthenware wine-cups, saying "I asked for you because it would be lonely drinking this wine alone. There is no food to eat with it. All the people in house will have gone to bed, but please go and see if you can find something suitable anywhere you like." So he took a taper, and searched in every corner till, on a shelf in the kitchen, he found a small earthenware bowl with a little bean sauce at the bottom. He went back and said "I have found this." The Nyūdō said "That will do," and in good humour drank several cups of wine and grew merry.

"In those days," said Nobutoki, "it was like that."

216.—SAIMYŌJI no Nyūdō, when on a pilgrimage to Tsurugaoka, took the opportunity of visiting Ashikaga Sama no Nyūdō, after first sending a messenger to announce himself.

The feast prepared was this: The first dish, dried *awabi*, the second, prawns, and the third, *kaimochi*, and that was all. There were present the master of the house and his wife, and the Abbot Ryūben sitting on the side of the host.

When Tokiyori said, "I fear you will not have any of those dyed cloths of Ashikaga which you present to me every year?" he replied, "I have some ready." And they brought

Saimyōji. This is Hōjō Tokiyori, after his abdication from the Regency, and retirement into religious, and ostensibly private life.

'It was like that.' The Hōjō rule at this period encouraged thrift and simplicity.

Ceremonial robe. The *hitatare* 直垂. It refers strictly speaking only to the upper garment.

out various dyed cloths which (Saimyoji) had made up into garments (*kosode*) by women in his presence, and afterwards gave to Sama no Nyūdō.

This story was told by people who saw it at the time, and were living until recently.

217.—A certain rich and prosperous man said: "A man should give up everything and devote himself to Gain. If he is poor, it is not worth while living. If he is not rich he is not a Man. If you would acquire Wealth, what you must do is this: First you must cultivate the proper frame of mind, and that is none other than to dwell in the conviction that life is everlasting, and never for a moment to regard its Impermanence. This must be your first care. Next, you must satisfy not a single one of your wants. In this world, the desires of men, for themselves and others, are without end. If you give way to your lusts, and think to satisfy your desires, then even a million pieces of money will not last for a little while. Desire never ceases, but there comes a time when Treasure is exhausted.

With Treasure, that has a limit, you cannot satisfy Desires, that are without end.

If desires begin to grow in your heart, beware, be firmly on your guard, thinking an evil thought has come to destroy you, and do not fulfil your smallest want.

Next, if you treat Money as a slave, and look on it as a thing for your use and service, then you will never escape from Poverty. Do not subdue it to your uses, but fear it, and reverence it, like a Master, like a God.

Next, you must feel neither Anger nor Hatred even in the face of Shame. Next, you must be honest, and firmly keep your covenants.

216. Another story to illustrate the frugal nature of Tokiyori. He went to call on Sama unattended, they had a simple meal, and he returned Sama's annual present, thus discharging their mutual obligations without trouble and expense!

The *Kosode* is a short-sleeved under-garment.



Court official wearing *Suikan* and *Kudsubakama*,
(V. No. 221, where the garment mentioned is the *Suikan*).

To a man who seeks Profit by keeping these rules, Riches will come just as Fire attacks that which is dry, as Water flows downwards.

When money accumulates unceasingly, then the heart is happy and peaceful, though you take no thought of Feasting and Drinking and Women and Song, though your home is unadorned and your desires unfulfilled."

This was what he said. Now, in order to fulfil their desires, men seek Wealth. The reason they regard Money as Wealth is, that by its means they can satisfy their wants. If a man has desires but cannot satisfy them, or has money but does not use it, he is exactly the same as a poor man. Where can he find Happiness? I understand these rules to mean that we should cast away our mortal hopes, and not be grieved by Poverty. Rather than to seek happiness by satisfying our desires, it is far better to be without Wealth. For a man who suffers from boils, rather than to find pleasure in washing them, it would be better not to suffer from them at all. When it comes to this point, there is no difference between Poverty and Wealth. The Ideal is the same as the Actual, and Avarice is like Unselfishness.

221—EVEN now old officials in the magistracy still relate how it was the usual thing at the Festival, in the periods of Kenji and Koan, to see, as the emblems carried by the bearers, a horse, made of 4 or 5 rolls of curious blue cloth, with rushes for tail and mane. This they wore attached to their clothes, which were of a spider-web pattern and went along singing the burden

The *Ideal* is the same as the *Actual*. A makeshift rendering of *kukyō* 究竟 and *risoku* 理即. Dr. Anezaki gives me the following note:—*Kukyō* means, 'ultimate' in any respect, but especially in reference to the attainment of Buddhist ideals. *Ri soku* is an abbreviation of *ri sokuji* 理即事, literally "reason is the same as fact." The doctrine of the Tendai school may be expressed in the terms of the mediaeval Scholastics, *universalia sive res*. Another rendering would be: The ideal is given in or manifested by the actual.

The Festival. The Kamo Festival was "the festival" par excellence.

of some song, and people felt that it was done to amuse them, and were satisfied.

But of late the emblems have become more unusually extravagant year by year. All sorts of heavy things are worn in great numbers, both their sleeves are held up by others, and they are not even able to hold the spear themselves. It is an unpleasant sight to see them, distressed and panting for breath.

[Nos. 222, 223, and 224 are omitted, being unintelligible in translation].

225.—Ō NO HISASUKU says that Michinori no Nyūdō selected certain dances that were amusing, and taught a woman named Ise no Zenji to dance them. She wore a white robe, with a sword, and an *eboshi*, and thus they were called *otoko-mai*, men's dances.

Zenji's daughter, who was called Shidzuka, followed her in this profession. This is the origin of *shirabyōshi*.

Bearers. The original has 放免, which appears to mean 'released prisoners'. i.e. Offenders who were given menial employment instead of imprisonment. The word as here used seems simply to mean bearers, and such like servants of the lowest ranks, who would perform such tasks as carrying various objects in a procession. One may be pardoned for not giving a definite explanation of this passage, for it is hotly discussed by the commentaries.

The *Emblems* refer to the various images, weapons, devices, etc. borne in the procession. The bearers wore quaint costumes, and carried various ornaments about their persons, which increased in size so that they were finally unable to discharge their functions as bearers!

Ō no Hisasuke. Ō, 多, is the name of a family of hereditary Court musicians.

Michinori, the adviser of Go Shirakawa. He came into conflict with Nobuyori, and was slain, or killed himself, after Nobuyori's coup d'état in 1160.

They sang the stories of Gods and Buddhas. Later Minamoto no Mitsuyuki composed* a great number of others, and there are also some that are the work of the Emperor Go Toba, which His Majesty was pleased to teach to Kamegiku.

226—YUKINAGA, ex-Governor of Shinano, who was famed as a scholar in the time of His Majesty Go Toba, once, when called upon to take part in the debate in the Bureau of Music, forgot two of the "Dances of the Seven Virtues," and so was nicknamed the "Youth of Five Virtues." He took this so much to heart that he threw up study, and fled the world. The priest Jichin, who had compassion for anyone able to do something, even down to the lowest, and took them into his service, assisted this Shinano no Nyūdō.

This Yukinaga wrote the *Heike Monogatari* and taught a blind priest named Seibutsu to recite it.

His writing about the Hiyei temples is particularly good, and he wrote with an intimate knowledge about Kurō Hangwan. He leaves out a great deal concerning Kaba no Kwanja, perhaps because he did not know much about him. With regard to soldiers and fighting, Seibutsu, being an Easterner, asked questions of soldiers, and Yukinaga wrote down what he told him.

Shidzuka was the mistress of Yoshitsune.

The *shirabyōshi* were the mediaeval Geisha. The origin of the name is not clear, but they appear to have been so called because they danced* without musical accompaniment, the word being interpreted as 'keeping time without music! Perhaps because they wore white robes?

Kamegiku was one of God Toba's favourites. On one occasion he went so far as to ask the Bakufu to remove their stewards from certain fiefs, which he wished to present to her; and met with a curt refusal. It was this incident, it is said, which led him to challenge the Bakufu's authority, and ultimately brought about his downfall and banishment.

The Seven Virtues. Referring to a poem by Po-chū-i. This was the subject of the debate. He forgot the names of two of the seven virtues.

Kurō Hangwan is Yoshitsune, and *Kaba no Kwanja* in his elder brother Noriyori.

The present *biwa* priests have imitated the natural voice of this Seibutsu.

227—THE Rokuji Raisan is a collection of prayers made by a disciple of the Saint Hōnen named ANRAKU, which he used to recite. Later a priest called Zenkwambō of Udumasa fixed the notes and the pitch, and put it in the form of a chant. This was the beginning of the *Ichinen no nembutsu*. It commenced in the time of the Emperor Saga.

The *Hōji san* was likewise originated by Zenkwambō.

THE *Shaka Nembutsu* of Sembon was begun by the Saint NYŌRIN about the period Bunyei.

229—THEY say that a good carver always uses a slightly blunt knife. The knife of Myōkwan did not cut at all easily.

230—IN the Gojō Palace there was a ghost. His Lordship Dainagon relates that while some of the courtiers were playing checkers in the room with the Black Door some one lifted the blind and looked in. They looked round to see who it was, and there was a fox, in the shape of a man, peering into

Rokuji Raisan 六時禮讃. A litany, divided into six sections, each intoned at a certain hour, from sunset to sunrise. It and the *Hōji-san*, which is a similar litany, are used to-day by the Jōdo sect.

A *nembutsu* is a formula repeating a Buddha's name. *Ichinen* means 'one thought.' When a man fixes his thoughts on the Buddha Amita, since the mind of the Buddha includes and is identical with the minds of men, his thought is at once in response with the Buddha's. The Jōdo sect held that 'one thought' about the Buddha would therefore suffice to secure his saving grace. The object of a *nembutsu*, a repetition of the Buddha's name, is of course to fix the thoughts on the Buddha, and such a *nembutsu* was called an 'ichinen no nembutsu.' The two litanies mentioned above consist principally of repetitions of the Buddha's name, and epithets of praise or gratitude.

Shaka Nembutsu. As mentioned in the note to No. 227 above, the *nembutsu* is, strictly speaking, confined to the Buddha Amita, but it was of later extended to other Buddhas. This is a case of its application to Shaka (Sakya), to whom the Sembon temple was dedicated.

Myōkwan 妙観, a carver of images, assigned to the 8th century.

the room. "It's a fox!", they shouted, whereat it fled, bewildered by the noise.

A very inexperienced fox, and a failure as a ghost!

231—SONO no Bettō no Nyūdō was without equal as a cook. Once at a certain person's house a splendid carp was produced, and every body there thought would like to see the Nyūdō prepare it, but hesitated to ask him, because they felt it might be wrong lightly to make such a proposal. The Nyūdō, however,—being that sort of person—said "Just now I am preparing a carp every day for a hundred days, and I must not miss to-day, so that I am very anxious to undertake this one," He then cut up the carp.

Every one was much interested, thinking it very fine and proper, said somebody who told the story to Kitayama Dajō Nyūdō Dono, whereupon he replied, "This sort of thing disgusts me. It would have been better if he had said 'I should be like to be allowed to prepare this, if there is no one else to do it. How could he possibly be preparing carp for a hundred days!'"

The person who told me this said he found it admirable. It was indeed very admirable.

It is always better to be simple and uninteresting than to be interesting but affected.

In entertaining strangers, though it is well enough to try to make things interesting, it is better still just to produce them in an ordinary way.

When making gifts, too, it is true kindness to say "I should like to offer you this," and to add no embellishment.

232—ALL men should be without Wisdom and without Talent.

A certain person's son, who was in appearance and other-

Preparing a carp would mean cleaning and cutting only, as the fish is eaten uncooked. The original has 'cutting.'

wise not displeasing, in his father's presence wished to join the talk, and so he made quotations from the classics. It sounded clever enough, but one wished he had not done so in the presence of people who deserved respect.

Again, at a certain person's house, they wanted to hear a blind minstrel sing, and a lute was sent for. One of the bridges was missing, so he ordered one to be made and fixed. A guest, —a well-looking man—asked if they had the handle of an old wooden dipper, and, looking at him, I saw that his nails had been let grow. He played the lute himself! Now there is no need to go to such trouble for a blind priest's lute, and it disgusted me to think that he was making himself out an expert in the art.

Someone said that the handle of a dipper, being what is called "bent-wood," was unsuitable.

The smallest things about young people are noticed, good or bad as the case may be.

233—If you wish to be free from all blame there is no better course than to be always sincere, to make no distinctions of person, but treat everyone with respect, and to be sparing of words.

Though men and women, young and old, should all be like this, it is particularly true of young and good-looking people that those of pleasant address are always remembered.

All blame from others is due to pretending experience, making oneself out to be skilful, putting on superior airs and looking down on people.

A blind-minstrel. Blind and shaven minstrels, known as biwa-hōshi, lute-playing priests, used to wander round the towns and country, and chant such romances as the *Heike Monogatari* to an accompaniment on this instrument. Their methods would be rough and ready, and it was therefore was an obvious piece of conceit to suggest the use of a special sort of wood, which only musical experts would appreciate.

Unsuitable. The wood used for dippers would be suitable, but not after it had been bent and manipulated.

234—It is a great mistake, when someone asks you a question, to give a perplexing answer because you think he surely must know, and it seems foolish to state the facts just as they are. He may know, and yet have asked in order to make sure, and, besides, why should there not be some person who really not know? It would be more sensible, and sound better, to tell him plainly what he asks.

It is a careless thing, when writing a letter to someone, about something you know yourself but he has not yet heard, merely to say that so-and-so has done a foolish thing, for you will get a letter back asking what happened.

Since it occurs that some people miss hearing the most wide-spread tales, what is there wrong in writing and telling him so as not to leave him in doubt.

It is inexperienced people who do this sort of thing.

235—AN evil-doer never walks just as he please into a house that is occupied. But into an empty house wayfarers enter at will, and foxes, owls and suchlike things there take up their abode as if the place belonged to them, because there is no human presence to withhold them; and even such strange shapes as goblins and so on appear.

In Mirrors, too, because they have neither colour nor form, all sorts of reflections come and show themselves. If a mirror had colour and form there would be nothing reflected. It is Emptiness that best contains things.

So when momentary thoughts wilfully enter our hearts, it must because we really have no heart. If the heart has a master, the heart will not be invaded by innumerable things.

236—IN Tamba there is a place called Idzumo. They brought thither the worship of the Great Shrine, and set up a beautiful building. A man by the name of Shida, who was in

The Great Shrine is the Taisha of Idzumo, in the province of that name. The people of the Tamba Idzumo built a shrine for the worship of the deity of the Taisha. (Ōkuninushi no Mikoto).

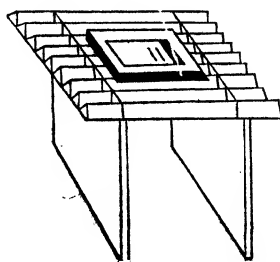
charge of the district, invited one day in the autumn the Venerable Shōkai and many others. "Come," he said, "and let me offer you some rice cake in honour of Idzumo," and then led them thither. They all worshipped, and were filled with great faith. The stone dogs before the shrine stood, contrary to custom, facing backwards. Shōkai was much impressed by this, crying, "O, how fine! Now there must be some very deep reason for this." He wept with admiration, and said, "Sirs, did you not notice this excellent thing? That was bad of you." They were all surprised, for in truth there was nothing of the sort elsewhere, and they said they would carry home the tale to the Capital. The holy man, growing more and more enthusiastic, called an elderly priest, with an intelligent face, and said, "There must surely be some reason for the position of the dogs before your shrine. I wonder, Sir, if you could tell me what it is."

"Yes," he replied, "it is a trick some mischievous children have played," and, approaching the dogs, he put them straight and went on his way.

The holy man's tears of admiration were all for nothing.

237—SHOULD things be placed on a *Yanagi-bako* lengthwise or crosswise, according to what they are?

Stone dogs. The curious animals (*komainu*) which stand in pairs outside most shrines. In this case they faced the shrine itself, instead of facing in the same direction as the shrine--towards approaching worshippers. Some face one another, with heads turned away from the shrine.



A *Yanagi bako*.

Things like scrolls should be placed lengthwise, and tied with twisted paper passed through the space between the wood.

Lord Sanjō, Minister of the Left, said it is a good thing to place ink-stones lengthwise, as the pens do not roll off.

The calligraphists of the family of Kade no Kōji never for a moment put them lengthwise, but always made a point of placing them crosswise.

238—CHIKATOMO, of the Body Guard, set down in writing Seven Articles which he called "Self-Praise." They are all trifling things, about horsemanship.

Following this example, I have these seven causes for Self Praise.

(I) Once I was walking in company with a number of people looking at the blossoms. Near the Saishōkwō-in I saw a man galloping a horse, and I said, "If he gallops that horse again, the horse will fall and he will tumble off. Watch a moment!" We stood and looked, and he galloped the horse again. When he came to a stop, the rider pulled the horse down, and rolled into the mud.

They were all much impressed by the truth of my words.

(II) When the present Emperor was still Crown Prince, and his palace was the Madenokōji-Dono, I happened once to go on business to the apartment of the Dainagon of Horikawa, who was in attendance on His Highness. He had spread out before him the fourth, fifth and sixth volumes of the Analects, and said, "Just now the Prince wished to see the passage about Purple and Vermilion, and he looked in his book but could not find it. He told me to look more carefully and I am now searching for it."

I said, "It is at such and such a place in the Ninth volume."

"Ah! I am glad!", said his lordship, and took the volume with him.

Now such a thing as this is quite ordinary, even for a

child ; but people in olden times used to praise themselves for the smallest things. Once when the Emperor Go Toba-no-In asked Lord Sadaiye (Teika) whether it was wrong, in one of the Imperial poems, to use the words *tamoto* and *sode* in the same verse, he replied "Why should it matter? There is the poem :—

Aki no No no
kusa no *tamoto* ka
hana susuki—
Ho ni idete maneku
sode to miyuran."

Even this has been set down in writing, and a great fuss made, such things being said as; 'It was divine grace, and great good fortune for the Art of Poetry, that he should have had the original poem in his mind at the right moment.'

The Kujō Prime Minister Koremichi, too, in his Petition to the Throne, set down all manner of trivial Articles in praise of himself.

(III) The inscription on the bell of the Jozaikwō-In was composed by Lord Arikane. Yukifusa Ason wrote it out in a fair hand, and was going to get the bell-founders to copy it, but the lay-priest in charge brought out the draft and showed it to me, and there was written the verse :—

Hana no hoka ni
Yube wo okureba
Koe hyakuri ni kikoyu

(If you spend the evening far beyond where the flowers bloom, its note will be heard a hundred leagues away).

As it appeared to be rhymed verse of Yo or To, I said "Is not *hyakuri* a mistake?", whereupon he said "It was a good thing that I showed it to you. This will bring me great

(II) Petition to the Throne.—Setting forth his claims to promotion.

(III) Being ignorant of the rules of Chinese prosody, the translator cannot elucidate this.

credit." So he sent a message to the writer, and it turned out that it was a mistake. The answer came, "It should be *su-kō* (a long way).

(IV) Once I went with a large party on a pilgrimage to the Three Pagodas. Inside the Jōgyōdō of Yogawa there was an old tablet, with the inscription 'Ryūgei-In.'

One of the priests said very importantly "Tradition says that it has never been settled whether this is the work of Shari or Gyōzei."

"If it is Gyōzei," I said, "it should be signed on the back. If Shari, there would be nothing written at the back."

The back was thick with dust, and foul with insects' nests. After it was dusted and wiped, we all looked carefully and there saw quite plainly the names of Gyōzei, his rank, and the date,—whereat everyone was highly interested.

(V) In the Naranda-ji the holy Dōgan was preaching, when he forgot which were the Eight Disasters, and, upon his asking if anybody remembered, none of his disciples knew them; when I, from the congregation, said, Are they not such-and-such?, and made a great impression.

(VI) I once went with the archbishop Kenjo to see (at the Palace) the Incantation by Perfumes, and he left before the end. He could not see his Bishop anywhere outside the room, so he sent back some priests to look for him, who were a long time because, they said, it was impossible to find him in a great crowd of persons who all looked alike, "How tiresome!" he said, and asked me to find him. So I went back into the room, and soon brought him out with me!

(VII) On a bright night, of the 15th day of the 2nd moon, I went to worship late at the temple of Sembon. I entered from the back, and alone, with my face well hidden, was listening to

(VII) Inopportune. The words used are *bin ashi* 便足 and it is not quite clear whether Kenkō means that he felt the lady's advances were merely ill timed, or whether he objected to them on general principles.

the service. A beautiful woman, of figure and style beyond the ordinary, pushed her way in and sat so close as to press on my knee, and the perfume of her garments was all but communicated to me. I felt this inopportune and moved away, when she edged up and did the same again. I then left.

Afterwards, an old lady in the service of a high personage, said to me in the course of a gossip, "I once despised you very much, as a person cold beyond measure, and there is someone who feels quite angry with you, for being unfeeling." I said, "I do not understand you at all," and the matter stopped there.

Later I heard about this, and it appears that on the night of that service someone had recognized me from her private apartment (in the temple) and had had the idea to dress up one of her waiting women and send her out, saying "If he gets a chance he will speak to you. Go, and tell me what happens. It will be amusing."

239—ON the 15th day of the 8th month, and the 13th of the 9th month, the constellation is 婁. This is a very bright and clear constellation, so that these are good nights for enjoying the Moon.

240—WARM is the love of a man who will visit his mistress undeterred by prying eyes and watchful guardians, and many a thing happens, anon to be looked back to feelingly and never forgotten.

It must make a man feel very small just to take to himself a wife because she is approved by his parents and brothers.

And when some lonely woman says she will go "whither the stream takes her", and will marry anyone if he is prosperous, even an ugly old priest or some strange man from the provinces; and the middleman makes out each party to be desirable!—

婁 is one of the 28 constellations of Chinese astronomy—corresponding to Aries.

what an unlovely thing for a man thus to take a wife he knows not and to whom he is unknown, and whatever can they talk about (when they meet).

If they could speak together of all their months and years of suffering, and the hard road they have travelled, there would be no end to their talk ; but when others have made arrangements for them it must be very stupid and disagreeable.

Even if the woman is beautiful, a man of low birth, getting on in years, and ill-favoured, will think, Alas ! that she should waste herself on such a wretched person as me ; she will go down in his estimation ; and he will feel ashamed to face her. This is a very unhappy state of things.

A man who does not like to picture himself standing beneath the clouded moon on a night when the plum blossom smells sweet, or brushing at daybreak through the dewy moor,—such a man had better have nothing to do with women at all.

241—THE full moon does not keep its roundness even for a while. It quickly wanes. To those who give no heed it may seem that in a single night there is no great change. So with the growth of sickness. It stops not for a space, and the moment of Death is already near. While sickness is not yet severe, and he is not approaching Death, a man feels that life will always go on in the same way, and thinks first to complete

240. This passage contains several allusions to classical Japanese verse, and the English rendering is therefore necessarily imperfect. The argument appears to be that the only desirable marriage is one which follows a romantic courtship, and, indeed, that the only justification of a love affair is its romance,—the sighs, the secrecy, the midnight meetings. If a man is not attracted by the idea of waiting to meet his mistress on a moonlight night, or visiting her on a dewy morning, he has no business to go love-making at all.

Kenkō evidently had in mind the gallant exploits related in the *Monogatari*.

" *Whither the stream takes her.*" Refers to Ono no Komachi's verse in reply to Bunya no Yasuhide, when he asked her to go with him to his province,—she was like grass, uprooted, and floating on the water, and would go whither the stream took her.

a number of worldly tasks and then to devote himself to religion. Meanwhile sickness comes, and he is at the gates of Death, without having accomplished one of his desires. Vainly he regrets the wasted months and years, and vows that, if this time he gets better and his life is saved, he will not cease to labour night and day to complete this task and that. But anon he sinks, and deranged, beside himself, he passes away.

Such is what always happens. Let people, then, quickly take this thing to heart.

If a man thinks to turn to the Way in the leisure left after he has fulfilled his desires, his desires will never come to an end. What can a man do, in this life that is like a dream? All desires are wicked thoughts. If desires enter your heart, you should recognize that wrongful impulses are leading you astray, and should not do a single thing. If you forthwith abandon all, and turn to the Way, then you are free from hindrance and trouble, and the mind and body are at lasting peace.

242—THAT we are for ever the servants of our likes and dislikes is entirely for the sake of Pleasure and Pain.

Pleasure is liking and loving. We never for a moment cease to seek it. Of the causes of our pleasure and our desires, first of all comes Fame. Fame is of two sorts—praise of Conduct, and of Talent. Second is Fleshly Lust and Third is Appetite. Of all our desires, none can match these three.

This is a perverted view of life, and from it arise innumerable Disasters. It is better far to seek none of these.

243—WHEN I was eight years old I asked my father, "What is a Buddha?" My father said, "A Buddha is what a man grows into." I asked again, "How does a man become a Buddha?" My father again answered, "He becomes one by the teaching of a Buddha." Again I asked, "Who taught the Buddha who teaches him?" He answered again, "He also becomes a Buddha by the teaching of a Buddha before him." Once more

I asked. "And what sort of a Buddha was that very first Buddha who began to teach?" When I said this my father laughed and said, "I suppose he fell from the sky or sprang up from the earth!" He was so hard pressed with questions that he could not answer; but he used to tell the story to everyone with great delight.

THE END.

APPENDIX.

RELIGIOUS CONDITIONS OF JAPAN IN THE FOURTEENTH CENTURY.

(BY PROFESSOR M. ANEZAKI).

The 14th century of the Christian era marks a significant age of confusion and transition in the religious and moral history of the Japanese. The union and harmony between religion and state (*Buppō Wobō no myōgō* 佛法王法之冥合) had been the aspiration of both statesmen and religious leaders, ever since the establishment of Buddhism in Japan. The foundation of Hiei by Saichō, or Dengyō Daishi, in the beginning of the 9th century, was meant to establish a sole centre of Japanese Buddhism, parallel with the advancement of national unity. This ambition and aspiration were based upon the doctrine of the Hokke-kyō (法華經) which emphasised the unique supremacy of the eternal person of Buddha Sākya-Muni, the eternal father and master of all beings. But this Buddhist ideal was more and more overshadowed by the occultism of the Shingon Buddhism, in the course of the "four centuries following the 9th. The Buddhism of these ages, the Heian (平安) period, consisted of nothing but the mysteries of Shingon, and its prosperity was supported by the court nobles, the Fujiwaras. The nobles and hierarchies assisted one another in manifestations of pomp and splendor, under which degeneration and corruption crept in, finally culminating in the fall of the court nobles and their authority.

The rise of military clans in the place of the Fujiwaras was concomitant with the rise of various new forms of reformed Buddhism. The end of the 12th century and the first half of the 13th witnessed the appearance of pious reformers and vigor-

ous revivalists, in the persons of Hōnen, Shinran, Nichiren and others. In addition to these inner growths, the newly imported Zen Buddhism got its hold on the minds of military men, and succeeded in training them in its intuitive method of meditation and self-discipline. The peaceful Hōjō régime through the whole of the 13th century gave opportunities for the propagation of these new forms of Buddhism. Moreover, the repeated invasions of the Mongols and their final repulsion (in 1281) aroused the self-consciousness and self-confidence of the nation. A vigorous spirit ruled the people and active works were carried on, both in political administration and religious propanganda.

In spite of these bright aspects of social life, there were gloomy sides of discontent and uneasiness. The decline of the Imperial authority, together with the degeneration of the orthodox Buddhism, signified the fall of the long cherished aspiration for the complete union of religion and state. The nation was ruled by usurpers and religion became individualistic. The strong aspiration failed and the bright hope was lost, both in politics and religion. The strong rule of the powerful Hōjōs achieved its aim in keeping peace, but it had nothing to stir the nation to fresh vigour and to inspire the people with new hopes.

Giving expressions to these discontents, the Prophet Nichiren raised indefatigable protests against the existing régime as well as the prevailing religions. His aim was the restoration of the orthodoxy of Dengyō, namely the ideal of the union between the Throne and Buddhism, together with other sides of his teachings emphasizing the unique authority of the Hokke-kyō. Though the Prophet did not succeed in convincing the Hōjōs, his protest against them remained not in vain. About fifty years after the Prophet's death, the Hōjōs fell under a blow from the Imperial party, and the nation was again ruled by the Throne. But the Imperial rule lasted only three years and another military clan, the Ashikaga, became the real rulers. The dynasty was divided into two, the southern standing for the direct rule by the Imperial house and the northern being supported by the Ashikagas.

This division lasted about sixty years, from 1336 to 1392. Social and political disintegration followed the division up to the end of the 16th century.

This confusion and disintegration had complicated causes and circumstances, but one of them was the confusion of faith due to the failure of the hierarchy of Hiei to achieve the ideal of Dengyō. Though Nichiren cried so eagerly for the recovery of Dengyō's orthodoxy, the currents of the time ran always against it and the individualistic traits of religious faith were accelerated by the rise of the Zen. People gave no heed to the warnings and admonitions of Chikafusa, the loyal noble of the southern dynasty, on the duty of the nation to restore the Imperial authority founded upon the divine origin of the Throne. The currents of thought were too utilitarian to permit the acceptance of these ideal propositions, and the social conditions too far away from the old unity under the Throne. Military men knew only how to train themselves in the Zen or to believe in Amita-Buddha, for their own sakes. Their religious training was nothing but the means for their egoistic ends. Rivalries for supremacy, feuds, plots of retainers against their lords or comrades, became the order of the day. The most ignoble instances of these were given by the Ashikagas and their retainers. The most prominent among them were the brothers Kō, one of whom Kenkō served as an instrument of his immorality. The narrations in the *Taiheiki* ("History of Great Peace," indeed an ironical title) show the conditions of moral degeneration and social disintegration in the 14th century.

In spite of his hopeless gloom, there lingered still an aspiration for the restoration of the old glory, in state and religion; and the pomps and splendours of the court life of the Heian period influenced the minds of the aristocrats, in sad reminiscence and sorrowful reflection. Most of the nobles and literati, monks and priests, cultivated their learning in the Buddhist philosophy of Dengyō's school, accomplished their refinement in the culture of Japanese poetry and Chinese classics, as had

been done by the court nobles of the Heian. The mysteries of the Shingon attracted many believers, and the works of Buddhist arts were highly esteemed. Kenkō was a man highly cultivated in these refinements and we see in many passages of his notes yearning for, and reminiscence of, the old régime of the Fujiwaras. He knew also the profound and complicated philosophical tenets of the Tendai (Dengyō's) Buddhism, but with little of serious belief, and without any zeal for its recovery. In this respect he was a Rip van Winkle of the Heian culture. On the other side, however, the new Zen, with its Taoistic associations, exercised a real influence upon the mentality of the age. This intuitionism was adopted by the military men in a pragmatic way, in preparing for a life of struggles. But the same was taken up in its quietistic traits by the mind of a man like Kenkō, half hermit and half man of the world. Another feature of the age was the revival of Shinto ideas, aroused both by the clan spirit of the military men and the loyalist aspiration of men like Chikafusa. These ideas inspired the people by keeping their attachment to old traditions, though not without some inspirations for the future prospect, on the part of a minority. Kenkō, an ex-priest of Shinto, represented the former aspect of the Shinto influence.

We need not here enter into full characterization of Kenkō. He speaks for himself better than anyone else could. But we must see the back-ground of his life and thoughts, which we have now delineated in a short outline. To resume, the melancholy spirit of his time was a product of the conflict between, and at the same time a combination of, sentimentalism and indifferentism, the moods resulting from the degeneration of the Heian culture and caused by the conjoint force of the Zen and Taoism, respectively. The sentimentalism was associated with the depressing circumstances of the time. The indifferentism of the Zen was accentuated by its association with Taoistic ideas and literature. Human life has lost its light and hope, yet a full resignation was not possible. The air produced by these moods was something

akin to the mentality in the last phase of Greek thought. Epicureanism was combined with Stoicism and men drank wine together with tears. Thus, Kenkō, a representative of the age, seems to hold himself aloof from the world and pretends to be emancipated from its troubles and commotions; yet he is still a man of the world, even in his hermitage, and he sighs over or laughs at human events. He speaks of the evanescence of life; yet still being attached to it, he cannot restrain himself from looking at life with bitter irony and Cynic sarcasm. He has feeling, but buried under stones; he has fire, but surrounds it with ice.

After him, in the 15th century, social disintegration and religious confusion proceeded apace, shaking off nearly all reminiscence of the past and the attachment to the old refinement of court life. The whole country became a stage of wars and strifes; the non-moralism of the Zen was abused, to become the instrument of immoralities. It was just at the transition from the refinement of the Heian period to the ages of wars that Kenkō stood.
